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ABSTRACT

Papers on art libraries and art documentation which were presented at the 1985 International Federation of Library Associations (IFLA) conference include: (1) "The Universal Availability of Art Publications: A Global Context" (Philip Pacey, United Kingdom); (2) "Art Librarianship in Norway" (Anne Lise Rabben and Cecilie W. Bonafede, Norway); (3) "Visual Resources: Proposals for an Ideal Network" (Helene E. Roberts, United States); (4) "AARTI: Australian Art Index" (J. Margaret Shaw, Australia); (5) "Archives of American Art/Smithsonian Institution" (Sue Ann Kendall, United States); (6) "To Know Ourselves: A Canadian Perspective on National Art Bibliography" (Mary F. Williamson, Canada); (7) "ARTSDOC: Arts Documentation Service" (Sue Maddrell, Australia); (8) "Architecture without the Capital A: Documentation in a Post-Modern Age" (Robert Bruegmann, United States); (9) "Artists in Canada Data Base" (Roy H. Engfield, Canada); (10) "From the History of the Decorative Arts to the History of Design: Some Problems of Documentation" (Victor Margolin, United States); (11) "The 'State of the Getty' Projects and Plans of the J. Paul Getty Trust" (Marilyn L. Schmitt, United States); (12) "AICARC (International Association of Art Critics Archives) and the Archives of Modern Art" (Hans-Jorg Heusser, Switzerland); (13) "Architectural Drawings: An Automated Indexing and Retrieval System" (Angela Giral, United States); and (14) "Art Libraries for the People" (Clive Phillpot, United States). (THC)

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The Universal Availability of Art Publications: a global context

by

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ABSTRACT

'Universal Availability of Publications' (UAP) and the universal availability of art publications should be considered in the context of 'one world', a world in which we all share responsibility for our fellow human beings. In this context both librarianship and art, and thus art librarianship also, should be seen as services rendered to humankind at large. IFLA's UAP programme has been conceived as a service, intended to supply genuine human needs, and art librarians, who are constantly frustrated in their efforts to serve users of art libraries by the limitations to the availability of art documentation, can readily identify a need for 'Universal Availability of Art Publications'. Nevertheless, a worldwide programme of this nature is in danger, first, of being pursued for its own sake (or for the sake of 'needs' which are imagined, over-emphasised, or misconceived), and second, of reinforcing cultural imperialism. Safeguards include acceptance of the necessity to proceed step by step in pursuit of a success which can never be complete; the fact that UAP is founded on local collections developed to meet local needs; recognition of the imbalance in the production of publications in different parts of the world; and recognition of the importance of unpublished documentation and of 'publications' which do not as yet exist. A greater emphasis on increasing the availability, and generating the production, of publications from countries which publish relatively little, is proposed. A fourth safeguard ought to derive from the professional ethics and grass-roots experience of librarians, who serve and identify with library users, actual and potential. The pursuit of universal availability of art publications should be based on realistic assessment of what is feasible, and on local, regional, and national resources, with all possible encouragement being given to developing countries to document their own arts. Art librarians may be paying too little attention to the needs of users and, especially, of non-users of art libraries, and should be aware of the barriers to availability which can result from the prevalence of a narrow, elitist conception of 'Art' and from the provision of library services primarily for an elite. Without neglecting the service of scholarship, the art library profession should try to shift the balance of its commitment towards a more generous definition of the visual arts and towards the provision of a service for everyone, everywhere, so that our interpretation and pursuit of the 'Universal Availability of Art Publications' truly reflects a vision of our whole world's heritage and practice 'of divers arts'.

THE UNIVERSAL AVAILABILITY OF ART PUBLICATIONS: A GLOBAL CONTEXT

UNICEF has calculated that currently over 42,000 children under the age of four die every day. Of these deaths, about 98% occur in developing countries and are due to preventable causes.

This is just one fact concerning the world today, a fact which may see to you to have little to do with our concerns as art librarians, but which, you will agree, is not trivial. I suggest that it is a fact of such desperate and overwhelming significance, and which says so much about the world in which you and I live and work - perhaps almost more than any other fact it would be possible to select - that it has to have something to do with us. Of course, I could have selected a fact representative not of the poverty of the world but of the acute threat to its future posed by nuclear weapons. Or I could have selected a fact which called to mind our maltreatment of the fabric of this planet which enables and sustains life upon it. These areas of concern together add up to a global crisis of almost unimaginable seriousness which sharply distinguishes the times we are living in from any previous historical period. They are the warp and weft of a darkness which has overshadowed the writing of this paper. But for the moment, let's concentrate on the one fact, of child mortality, its extent, and the extent to which, because it is preventable, it is inexcusable. After all, this is something which is happening at this very moment. Let it be a purpose of this paper to ask what this can have to do with us as art librarians, and in particular, what, if any, are its implications for our pursuit of the Universal Availability of Art Publications? Do we even have the right to contemplate such an objective in a world in which so many children are allowed to die?

In posing these questions, I know that I am breaking an unwritten rule: the rule which forbids us to make connections between concepts which are more comfortably kept apart; the rule which, for example, condemns as naive and illegitimate any comparison of the resources which are poured into the space programme or the arms race with the pitiful resources which are diverted to the relief of poverty and disease. This rule is one which for many of us is very easy to obey, because it protects our way of life and protects us from knowledge which we do not want. It allows us to go on living; but it allows others to go on dying. It allows us to go on living, but at the same time it dehumanises us morally and intellectually, stunting our compassion, censoring our spirit of enquiry, distorting our regard for truth, narrowing our vision in a way which ought to be totally unacceptable to anyone involved with art. For art, after all, does not shrink from what we would rather not see; at the same time it insists on making connections and on seeing things whole, both as they are, and as they might be.

And yet, what possible equation can bring together dying children and art librarianship? The answer, of course, is this one world in which we live and work and others suffer and die. The concept of one world has perhaps never been more eloquently or effectively expressed than by John Donne some 400 years ago. He wrote

> No man is an Island, entire of itself; every man is a piece of the Continent, a part of the main. Any man's death diminishes me, because I am involved in Mankind; And therefore never send to know for whom the bell tolls; it tolls for thee.

I believe that all of us somehow have to make sense of our lives, and of our work, in the context of 'one world' and in the knowledge of its suffering. Each of us is a resource - a great deal of money has been spent on educating, training, and equipping us. We cannot all be of direct assistance to suffering humanity, but nevertheless every suffering child, every preventable death, asks of us: Do we spend ourselves in the service of the world's needs? Or do our lifestyles and professional activities actually reinforce the state of the world which not merely allows, but causes, needless suffering and death on an unthinkable scale?

That is a question which we each have to answer for ourselves, individually, and which will have implications for our private as well as our professional lives. Nevertheless, a profession such as ours can formulate a collective answer. How, then, do we answer as art librarians? Briefly, let me remind you that librarianship, like other professions, is, or ought to be, a service which we render to our fellow human beings, and that to serve is to share - to share time, patience, goodwill, expertise, and in our case, information, ideas, knowledge, visual stimuli, enjoyment. And then let me put to you the proposition that art, which also has its professionals but is practised as well as appreciated by countless non-professionals, is, or at least includes elements of, a service, and involves sharing - a sharing of beauty, of perception, of visual information, of craft, and not least, a sharing of vision [1]. Specifically, art can help individuals and peoples to recognise and develop their identity, to come to terms with and to explore their experience, to envisage their future, to claim their liberty; indigenous crafts can serve some of the needs of, and bring an income to, poor communities; the arts of film and photography can illustrate the facts of disease, famine, poverty, deprivation, or oppression; architecture can provide shelter for the poor as well as palaces for the rich; design can help solve problems which are literally a matter of life and death. So you see we are beginning to close the gap between deprivation and art librarianship: we have said enough to indicate that art cannot be dismissed as a luxury, but that, on the contrary, it can fulfil a variety of real needs for all sorts and conditions of people. Among these it is noteworthy that art can contribute a vital ingredient to the identity, the confidence, and the vision of different communities and countries without which they will remain too crippled, culturally-speaking, to face up to and find their own appropriate solutions to their own problems, to discriminate in their borrowings from other countries, or to make technological change the obedient servant of their own, chosen, destinies [2].

Before I go on I would like to illustrate how art, even in the hands of ordinary people, of lay persons, non-artists, can enable *vision*, and what I mean by this. Organisers of peace workshops who have invited participants to use art materials and art processes to imagine, and to create images of, what a just and peaceful world might be like, have reported that 'We have found this experience allows people to find in themselves a vision for the future they didn't know they had' [3]. Art, then, can help us to see our way forward; it can help us to see into, and to shape for ourselves, alternative futures which differ from the future we fear or the future which is made to seem inevitable: alternative futures which, once seen, and shared (also with the help of art), empower us to work for their attainment. Contemplation of a great work of art can serve a similar purpose; it too can inspire and empower; and while it may well inspire us far more profoundly than any efforts of our own, there is still nothing quite like the experience of finding within and creating out of ourselves, by whatever means, visions of the future which we didn't know we had, visions which liberate us from dependence on any one else's blueprint. I would ask you to note for future reference that in this example, art processes are used to good effect by persons who are not artists and of whom no artistic skills or talents are expected; and that furthermore, the object of the exercise is not to produce a work of art as such, nor are the results claimed to be works of art: the object, rather, is to realise a vision *within* the individuals concerned, while a secondary object is to help them to externalise and so to share their vision, however imperfectly, using art as a vehicle, and in so doing to empower them to work for a better world. Perhaps art has nothing more precious to offer; perhaps there is no more vital way in which it can serve our present needs.

I have spoken of art as a service. Sadly, the self-indulgence of many 'modern' artists, pursued in the name of artistic freedom, and encouraged by the market forces and ideologies of countries in which rhetoric purporting to defend the freedom of the individual has made an ideal of selfishness, has given art a bad name, making it appear selfish and irrelevant, and in so doing has inflicted severe damage on the relationship between art and society. Yes, artistic freedom is, as Eisenhowerproclaimed, 'a basic freedom' [4]; but it is folly to pretend that freedom can, or should, be unlimited. Art is characteristically won from struggle, and for an artist to willingly accept the discipline of responsibility is not to compromise artistic integrity but to accept the kind of challenge which art needs if it is to be made at all. Christopher Alexander has argued that, in architecture, factors which are commonly regarded as 'constraints' are, on the contrary, 'generative' - that is, while they limit the possibilities, they can also generate solutions and creative ideas in the architect's imagination. This principle applies throughout the visual arts, which involve the artist in working with materials which have physical properties which limit and yet make possible what can be done with them, and which inspire and challenge, and ultimately contribute to the final shape of the work. Why should not a sense of responsibility, and social and political awareness, be seen to function not as 'constraints' on the artist's freedom but as creative forces urging the work of art into being and helping it to find its form? Artistic freedom should be seen, then, not as freedom from responsibility, but as freedom within responsibility: [illegible] is, to define one's own challenge, to set out one's own discipline, and to find one's own way of responding and being responsible to one's fellow humans.

Universal Availability of Publications

Let me turn now to UAP - the Universal Availability of Publications. IFLA identified UAP as an objective in 1973, after it was realised that IFLA's programme of Universal Bibliographical Control (UBC) could not by itself ensure the actual availability of publications: indeed, improvements in bibliographical awareness would create demands which could only be frustrated if there were not corresponding improvements in the making available of publications themselves. So, if librarianship is primarily about sharing publications and their contents, then UAP is about overcoming barriers to sharing. The objective of UAP, as defined in a promotional brochure, is

> the widest possible availability of published material to intending users, wherever and whenever they need it, as an essential element in economic, social, educational and personal development. Published materials include audio-visual as well as printed materials... Furthermore, all types of institutions involved with document conservation, storage and dissemination, in particular all kinds of information, library and archives services, are concerned... To work towards this objective, the programme aims to improve availability at all levels, from the local to the international, and at all stages, from the publication of new material to the retention of last copies.... [5]

Now, this sounds very commendable, and it is easy for us to see how we can extrapolate from, and contribute to, such a programme, an objective of our own - the Universal Availability of *Art* Publications. For after all, does not art contribute an 'essential element' to personal, educational, social, and even economic development? And do we not find ourselves constantly frustrated, in our efforts to obtain material for our users, by the absence of universal availability of art publications? All types of obstacle to availability, from the non-existence of publications on particular subjects or artists, through problems of distribution, bibliographical control, acquisition, and access, to permanent retention and conservation, are familiar to us as art librarians. Because some of the categories of material which are important to us are ephemeral, short-lived, elusive, and unorthodox, and because they include several varieties of 'non-book' material, some of the problems of availability which are familiar to all librarians are experienced by us especially acutely. Because we are interested in art as a worldwide phenomenon, dating back to the dawn of human history, and because the visual language of art does not present the same problem of comprehension as does our marvellous Babel of verbal languages, all the world's art publications are of potential interest to every art librarian: thus universal availability is for us especially desirable and an especial problem which ultimately requires international solution. *Because* art documentation in all its variety and breadth is acquired by many different kinds of institution, *because* unpublished documentation - often held in documentation centres, archives, or privately - is of great importance, and *because* art documentation stems from original works many of which are still extant and which constitute the most essential 'primary sources', universal availability of art documentation *and* of art itself are inseparable and can only be approached by means of concerted and cooperative efforts involving everyone concerned: art librarians of every kind, other librarians whose areas of responsibility include art, visual resources curators, archivists and documentalists, museum curators, art publishers and booksellers, and others too. Thus an important responsibility for the IFLA Section of Art Libraries is to hold together the profession of art librarianship worldwide and to foster cooperation and close association with its necessary allies.

But lest we endorse UAP with a facile enthusiasm, let us indulge in a little devil's advocacy and ask ourselves whether this really is as desirable an objective as it sounds. I think we have to ask this in two ways. First of all, is UAP, and the Universal Availability of *Art* Publications in particular, an objective which merely reinforces and extends cultural imperialism? And secondly, does UAP, and Universal Availability of *Art* Publications in our case, represent an ultimate goal which attracts us for its own sake and as a demonstration of our expertise and our power, and not so much for the sake of, and because of its capacity to satisfy, genuine human needs?

It has for some time been recognised that the ideal of 'free flow of information', incorporated in the United Nations' Universal Declaration of Human Rights of 1948, sounds better than it looks in actual practice. That is, in a world where most information flows out of rich and powerful countries into weak and poor ones, 'free flow of information' results in what has been called 'media imperialism'. For this reason the original formula has been revised in the motto of the New World Information Order to read 'free and balanced flow of information'[6]. When we look at publications, we find that no more than six countries produce more than half the world's books, and sixteen produce 75%. Thus 'universal availability' of these books is going to be good news for their publishers, but is it good news for mankind that the ideas and opinions and knowledge of just a few countries are promoted in this way the world over? So far as art books are concerned, given that art is a worldwide phenomenon, satisfactory documentation of the world's art cannot possibly follow from the fact that most art books come from a handful of countries: this is not good news for any of us, and the 'universal availability' of the art books which are published may do positive harm in some countries, for example by helping to stimulate a 'fashionable' cult of alien rather than indigenous art and in so doing, persuading a people or an elite or other group within a people to adopt a dismissive view of their own art and culture. In these circumstances it is at least understandable if resistance to cultural imperialism leads to opposition to the 'free flow of information' and to 'universal availability of publications', and to attempts to control what is allowed into a country in the way of books and information in the interests of 'balance'

I cannot emphasise too much that what is at issue here is a country's freedom to create, to express, and to perceive, itself, in its own way - its right to its own sovereign identity. Art, publications, and communications, can be tools of this freedom, which is denied or undermined if access to them is not provided or if confidence in their use is discouraged. To keep toolslike publishing or the media for one's own exclusive use is to change them from tools of conviviality into weapons of control and exploitation - to make swords out of ploughshares. Gavin Jantjes has drawn attention to the way in which 'Africa is having its art history defined for it by others', and he has complained that

> in the bookcase of African art, there is a vast amount of short-sighted presumption, misinformation, taboos and downright racist lies.[7]

This is so, of course, because that bookcase is largely stocked with non-African publications. A parallel case in point is provided by film-making. Film, which can be art, can at the same time be a prime means by which a community articulates and communicates its vision of itself, and the development of indigenous film-making has provided an important means of doing exactly that in several parts of the Third World, not least because of its ability to reflect, and to extend, oral and visual traditions. But this happened in spite of developed countries. European and American film distributors have refused to support Third World films and have tried instead to ensure that Third World cinemas show only European and American films, and bad ones at that.[8] But this is not simply a problem experienced in the Third World. The Canadian poet, Dennis Lee, has noted 'how maybe 2 per cent of the books on our paperback racks are Canadian, because the American-owned distributors refuse to carry them', and also, 'how Canadian film-makers have to go to the U.S. to seek distribution arrangements for Canada - where they are commonly turned down, which means the film is usually not made'[9]. If a country like Canada can be dominated in this way, consider the situation of those countries which, although developed, are, simply, small. Small is beautiful, but it may also be to be overshadowed and ignored. Or consider Austral and New Zealand, which tend to be, and to feel, overlooked, for no better reason than that they are miles from anywhere else. Within nations, majorities exercise imperialism over minorities, and minorities over majorities, the one depriving the other of the freedom to express a group identity which ought to be an integral part of the national identity. Cultural imperialism, which is rooted in history, is all around us; it is answered definitively by love of the diversity of people and culture, but do we sufficiently foster that love within us? We so easily become the puppets of cultural imperialism, if, for instance, on visiting an art gallery in a foreign city, we seek out the Matisses and Picassosbut neglect the rooms devoted to the nation's own artists, or if on receiving foreign visitors, we expect and encourage them to do the same.

So here is one question - the question of whether development of the Universal Availability of Publications would merely confirm and extend that particular status quo, and imbalance of power, which is today's map of cultural imperialism. For the moment I shall leave it unanswered. The second question was this: does UAP, and in our case, the Universal Availability of Art Publications, represent a goal which attracts us for its own sake rather than for the sake of its capacity to supply genuine human needs?

We are professionals - experts in our field. The expert, whether scientist, engineer, surgeon, or whatever, would not be human if he or she was not tempted to pursue his or her expertise to the limits of what is possible. The Eiffel Tower, space exploration, and open heart surgery are examples of expertise pushed to its limits, which perhaps symbolise human aspiration and striving more effectively than they solve major human problems. The temptation is, either to consciously disregard the requirement to serve genuine human needs, or to fall back on pious hopes that what we want to do may possibly result in some unforeseen break-through or spin-off which will prove to be applicable to the solution of human needs, or again, to be persuaded that what we want to do will serve a need and to proceed regardless, until at the end of the programme we impose our 'solution' on society and demand its gratitude. In this case the professional defines the 'need' which it suits him to serve, irrespective of whether that need actually exists, and irrespective of those needs which do exist. So for us as professional librarians there are temptations - temptations to build huge collections, to develop sophisticated systems, for the sake of the challenge and the achievement rather than for the satisfaction of genuine or urgent needs. Never has there been more temptation than now, when the age of information technology has given us so many powerful toys to play with. Is it possible that such an ambitious but apparently well-intentioned programme as UAP could become the kind of irresistible challenge which distracts attention and resources from more urgent but possibly humbler tasks? And can we, as art librarians, justify the pursuit of universal availability within our field, with reference to real needs?

So I have raised the spectre of two awful possibilities: the possibility that IFLA's UAP programme might be an instrument of cultural imperialism disguised by a slogan of good intentions, and the possibility that it might be the blueprint for an impressive but unnecessary demonstration and symbol of the expertise and power of professional librarianship, a project which could only drain resources away from more urgent tasks. I do believe that these possibilities represent dangers and temptations which we must be aware of and keep constantly in mind. On the other hand I also believe, and hope, that UAP incorporates three safeguards and ought to be able to rely on a fourth, implicit not in UAP itself so much as in the professionalism of librarians, whose creature it is: all four safeguards are relevant to us as art librarians and are relevant to our development and articulation of the Universal Availability of Art Publications as an objective for us.

In the first place, UAP is realistic, recognising its own ultimate impossibility and accepting the need, and perhaps the value, of proceeding step by step:

> While universal availability of all published documents to all people is an unattainable ideal, every improvement in availability is nevertheless a step forward.[16]

This guards against the danger of erecting a monumental structure which is fundamentally unsound; but more positively, it avoids the inflexibility and unresponsiveness of the utopian blueprint, and in its acceptance of piecemeal development, it allows for mistakes to be corrected and needs to be catered for as they arise. As art librarians, we too are aware of the impossibility of some of our day-dreams; we must be prepared not to attempt the absurd; we must discriminate between what is and is not feasible; and we may be well advised to recognise the advantages of what has been called 'incremental improvement'.

Secondly, UAP has its feet on the ground: it is founded upon local and national availability and is built up from there. Thirdly, UAP incorporates some awareness of the need for more publications from more places; it feels the need for these as weaknesses in its foundations; it calls upon publishers to bring them into being; and it calls upon nations to provide adequate support for the publishing industry and the book trade. But I am inclined to wonder whether this should not become the main thrust of UAP, so that efforts would be concentrated on making available all the publications of those countries which have produced fewest, and on generating more, so that UAP might be representative of all human populations and of the diversity of world culture, rather than being comprehensive in dealing with those populations who happen to have produced a lot of publications. I would like to see some emphasis along these lines built into our conception of Universal Availability of Art Publications: a bias in favour not only of Third World countries but of all countries which, whether because they are poor, small, isolated, dominated by a powerful neighbour, dominated by multi-national manifestations of imperialism masquerading as internationalism, victims of linguistic imperialism, victims of a national inferiority complex or of 'cultural cringe', or which for any reason whatever produce relatively little art documentation and whose art in consequence does not always get the attention it deserves.

The local is the real: it is that portion of the world which supports and nurtures each one of us, which we can touch and see, and which is there for us to know and love. It is where people are and where things happen; it is the bedrock of art and culture. From it is generated the diversity which so enriches our one world. In all kinds of disciplines we find that the kind of information which matters most is information which is 'site-specific', derived from and appropriate to local conditions. Art is made, exhibitions are held, buildings are erected, in particular places, not in some abstract or quasi-international airy-fairy nowhere land, and it is in particular places that such things are either documented, or are not. It is in the particular library, serving particular users, that needs are expressed and are thus most readily perceived, while at the same time it is in the particular community, outside or in the absence of a library, among the people it does not serve, that the additional needs of those who do not use libraries can be discerned.

Particular libraries, particular collections, often documenting in particular the realities of their place, are the building-blocks of UAP; it is in its potential for enlarging their capacity through access to other collections and databases, and for linking them together in effective networks so that each centre can draw on the resources of all the others, that information technology has so much to offer. Surely part of the answer to the problem of universal availability of art publications must be for libraries to build collections to serve the particular needs of their users, but also for localities and countries to take pride in, and assume responsibility for the documentation of, their art? For if they don't, who will? But if they do, then the possibility arises of sharing local documentation worldwide. At the same time we have to bear in mind that some countries are poorer than others; some are desperately poor. But we can help them best not by collecting and documenting their arts and telling their story for them, but by helping them to preserve and document their own cultural heritage and to tell their own story in their own way.

UAP is safeguarded by being rooted in place, and it is in particular places, at the local level, that human needs are most clearly apparent. So I come to the fourth safeguard, a safeguard which is required of us, librarians and art librarians, a safeguard which, perhaps because it is basic to our professional ethics, we may be too much inclined to take for granted. It is this: an ability, our ability, to be aware of, and to be willing to serve, real needs. That ought to be so obvious that it should not need to be said; on the other hand it is so important, and the dangers of being led away from it are so great, that it bears repeated saying. A programme like UAP, which is evolved and discussed at international conferences where, let's face it, we are just about as remote from library users as it is possible for us to be, must depend on the support and on the perceptions of librarians working at the grass-roots, in daily contact with users of libraries and aware too of the very many people who for one reason or another do not use libraries in their communities. If we assert that UAP is intended to serve real needs, who defines those needs, librarians talking among themselves, or the actual and potential users of libraries given a voice by librarians who have listened to them? If needs are defined by librarians alone, then are we defining needs which may or may not exist or which may or may not be of the greatest urgency, as a justification for pursuing UAP regardless? I have suggested that the danger of this is diminished by the realism built into the UAP programme and by its emphasis on the local. But even the professional librarian at the local level may for various reasons fail to adequately perceive, serve, or speak for the needs of his or her community. After all, what is asked of us -

what we must ask of ourselves - is a great deal. It includes an obligation to put ourselves in the position of, to identify with, both users and non-users of our libraries. It obliges us to make of ourselves a servant of others, something which is very hard for most of us. It obliges us to be aware of how our concern to enhance our status and career may distort or unbalance our rendering of service. It should obliges us to keep our minds open to the possibility that some of the needs we encounter may require solutions which demand us to discard or to rethink our habitual ways of doing things and maybe elements of our professional training, and perhaps to look beyond or expand the boundaries of our normal professional purview. I make no apology for reminding you of these things, if only for this reason: because, although in my experience art librarians are very often especially sensitive to user needs, in looking back over the literature of art librarianship I find not so very much in the way of user studies, and very, very little in the way of concern for, or of interest in, the non-users of art libraries. I would suggest to you that we talk too little about, and perhaps too little to, the users, and more especially, the non-users of art libraries, and I shall devote the rest of this paper to examining ways in which we as art librarians have built, or at least have accepted, barriers between art libraries and potential users - barriers to availability which arise from ways of thinking about art and from assumptions, conscious and unconscious, about who art, and art libraries, are for.

Art, art libraries, and availability for whom?

In the global context of 'one world', how are we to define 'art'? And to whom should art publications be made available? May I be allowed the indulgence of reminding you of a principle that I have repeatedly tried to propagate in speaking and writing about art librarianship? It is a principle which I hope the Section will always uphold. And it is this - that art libraries, taken as a whole, should not concern themselves solely with the so-called 'fine arts' or with serving an elite, but that on the contrary they should be concerned with all art and that they should serve everybody. This is a principle which it is easy enough to pay lip-service to without really taking to heart. First of all, it implies an enlargement of the boundaries of art - and if need be I would be happy to abandon that word altogether and to join Clive Phillpot in defining the 'art library' as 'a library pertaining to human visual invention' [11]. At least let us abandon the term 'fine arts' so far as we can. I can appreciate its usefulness, but even at its best it lacks exactitude. At its worst it is often misused, by art libraries and art librarians among many others, as a synonym for 'art', or to imply a distinction between art which matters and art which can be ignored. Used in these ways it is both reductive, cutting-down the diverse wholeness of the family of art and its 'song of degrees', and divisive, for the echoes and associations set up by the word 'fine' seem intended to protect the art which is creamed off from any danger of being contaminated by ordinary lives and everyday life. In global terms, its use very often *excludes* the art of whole countries, even continents, while at the same time relegating almost all women's creativity the world over to the status of fancywork, *mere* craft. I am not, of course, advocating that we should abandon anything other than a term: certainly not the summits of achievement which it claims for its own; what we have to do is to *include* in our thinking about art all those arts which are closest to ordinary lives and to everyday life, or which mean most to many people - the 'vital arts' [12]; local art; folk art; childrens' art; family art [13]; ethnic and minority arts; women's art; the arts of popular culture; the arts of vast areas of the world which have been too little encouraged, noticed, or documented; the humbler, vernacular and 'popular' aspects of architecture; design - and not only design for affluent life-styles; visual communications; crafts. Of course, attitudes *are* changing - they are being changed by, for example, the rise of design history, of popular culture studies, and of feminist and populist approaches to history and to some extent to art history also. Every such development creates needs which libraries can help to supply. But beyond these, there is a need to incorporate into a broad and generous view of art a recognition that the *making* of art, as well as its appreciation, is an activity open to everybody from childhood onwards, and that, while art does have its professionals, it is also true to say in the words of Ananda Coomaraswamy, that 'The artist is not a special kind of man, but every man is a special kind of artist'. Art is a 'profession' to which we all belong, one in which there ought to be no barriers between professional and lay person, and in which the best service the professional can render may be to help develop the creativity of non-professionals. I spoke earlier of art as service; it is not merely a service which may be rendered by professionals to laypersons; it is also a service which we can all of us render to one another. This can perhaps most easily be seen to be true in small, self-contained communities: in a tribe, in a village, not least in the family in which parents and children all make their contributions to the home and to the family's visual tradition, contributions which are valued the more because of the love in which they are conceived and received. Every community has the potential to be a community of arts to which each member has something to contribute.

We need to enlarge the boundaries of our thinking about art, because a prevalent view of art which is narrow, mean, and elitist, is a barrier to availability - a barrier to the availability and indeed to the existence of documentation of all those arts which are 'left out in the cold'. It influences which artefacts are collected and preserved, and which are not. It affects what is written, what is published, and what is acquired by libraries. It determines whether unpublished documentation is preserved. Let me illustrate this point with an example. I am interested in a type of paintings on glass, apparently executed in England, apparently dating from around the mid-19th century; very crudely produced, but of interest in that they seem to have functioned as a kind of poor man's Claude Lorraines: certainly they are part of a widespread phenomenon, the adoption, throughout the decorative arts, of the fashionable taste for 'picturesque' landscape scenes, and the filtering down of this motif, through a time lag, from the sphere of High Art to that of popular culture. This is a phenomenon which has been little noticed and in which there is little interest; so far as the glass paintings are concerned, it is certain that many have been destroyed, and documentation is simply non-existent. The only document I have traced which appears to refer to these glass paintings merely advises the reader not to collect them but to prefer a more sophisticated category of glass painting! Even today, when everything is collectable, not everything is collected and documented as it ought to be [14].

Secondly, how are we to answer the question of availability for whom? But we have already answered it: for if we have enlarged the boundaries of art to include the whole spectrum of art, everybody's art, then the answer can only be - everybody. Again, just as I do not advocate neglecting the 'fine' arts, so I am not saying that those art libraries which serve historians of the 'fine' arts should cease to do so: not at all. Scholarship enhances our appreciation of art: it is part of our task to further the appreciation of more art by more people in more places. Different art libraries have different jobs to do; but I have tended to be most excited, not by the great art libraries of the world so much as by the work of those libraries which share art with lay people and restore it to a place in everyday life; which take notice of those arts which are inseparable from everyday life; and which stimulate the making of art. All of these things should go together; it is not enough to thrust High Art at people and insist that they should appreciate it; we must be prepared to demonstrate our appreciation of the wholeness of all art, of the connection between the efforts of child and amateur and the achievement of great masters, or between the popular image and the masterpiece. Art college libraries demonstrate how the art library can be a stimulus to creative work: the art college library can become a specially equipped studio, including drawing tables and other items of studio furniture, and an Aladdin's Cave of visual references: patterns, colour, ornament, lettering, signs, symbols, and images of anything and everything. Moreover, art college libraries serve, not only some of the professional artists of tomorrow, but also less exceptional and maybe extra-mural students - ordinary people with ordinary talents whose lives are enriched by the extended opportunity to work creatively. Similarly the art department of the public library can seek to stimulate creativity and to reflect and document the arts of the community it serves, by means of its stock; by liasing with, accomodating, or actually organising art classes; or for example by exhibiting the work of local people, for example.

Thus no art librarian in a modest art library should feel over-awed or discouraged by the traditional pantheon of art libraries, dominated by the huge, matchless collections. This pantheon has its own validity, and yet it is possible to construct another pantheon, an alternative hierarchy of art libraries, in terms of dynamic, committed service to the community, or in terms of 'awakening' [15]. If we redraw the pantheon of art libraries in this way we may even find that some of our most respected art libraries have much to learn from smaller ones, from artotheks and art departments in public libraries in say, Denmark[16], the F.R.G.[17] or Bulgaria [18], and it may turn out to be the case that some community libraries in developing countries, with no more than a very little art material integrated into more general collections, not only merit inclusion but compete with some of our well-endowed specialist art libraries on equal terms. A parallel might be drawn with museums: the wealth and scholarly value of the great museums with their vast collections is beyond dispute, but a different way of assessing museums would give pride of place to local museums which actively involve, and mirror the identity of, a community, and not least to the *écomusées* currently being developed in France specifically to act as centres of awakening, mirrors 'in which a local population looks to know itself better and to understand the problems of its own future' [19]. Some *écomusées* have even dispensed with the idea of the museum as having a building, and collections, or at least are asserting by example that their role cannot be confined within the four walls of a building: a place is its own best museum. It should not be hard for us to imagine art as an ingredient in the *écomusée* concept, or art documentation as an ingredient in a complementary *écobibliothèque*.

The fact is that 'universal availability' absolutely requires different kinds of library, the specialised library serving the specialist as much as the public library, the enormous wide-ranging collection and the modest local collection. But at the same time no libraries are exempt from the duty of asking themselves whether they are contributing all they can to availability, whether they are as accessible as they can be, and a particular responsibility bellongs to the major art libraries which contain material that simply is not available anywhere else for miles around if at all. Clive Phillpot has said this:

> Some art libraries are open to all, but most, consciously or unconsciously, exclude whole classes of user by erecting various barriers of eligibility... It is an unfortunate fact that the degree of public access to an art library is normally in inverse proportion to the richness or specialization of its collection. [20]

In fact the matter of eligibility is likely to be just one factor in a library's projection of an image of itself which may or may not promote the availability of the library's collections. Another unfortunate fact, perhaps, is that the richest libraries tend to be housed in the most forbidding buildings, typically approached by lots of steps which literally raise them above the level of the street and of everyday life. The image begins here; some potential users will get no further. The question is, is the librarian content that this should be so? are we content that our art libraries should go on serving only their established clientele, those who dare to mount the steps and penetrate the defences, those who are not put off by the use of such terms as the 'fine arts'? The 'user unfriendly' library, to paraphrase contemporary jargon, is famous in legend. An American art historian - an art historian, mark you, albeit one who specialised in the decorative and folk arts - writing in 1959 of a lifetime's experiences of art libraries, told how in particular a 'lady dragon' in charge of a city art school library implanted 'a dread of librarians', and of how years later she found that 'the rules of deportment for patrons of the public library's art department were so oppressive that it had hardly any patronage':

> Indeed, these rules were of such a fantastic character that the average reader when confronted by them, was far too stunned to protest and as a rule, slunk or flounced out of the department, never to return. Once I was told that I could not keep my handbag on the table; again, that I could not put my coat on a neighbouring chair, though there were but five chairs occupied out of the 125 supplied the room. If one called for more than one book, one had to consult them right under the librarian's eye. Serious workers, exasperated by such petty tyrannies, shunned this department, splendid as were its holdings, like the plague.[21]

Today we can laugh at such stories from the past, confident that we have made progress, that our libraries are user-orientated: and yet Clive Phillpot was writing about now. One genuine problem is that of conservation - Frances Lichten, whom I have just quoted, tells a horrific story of how 'in a great private reference library' she asked to be able to wash her hands before handling some precious material, only to be told that 'The public is not permitted to use the washroom'! Certain material has to be protected from over-use now, if it is to continue to be available in the future; conservation is thus a positive and necessary aspect of UAP, but it is possible for it to be used as an excuse for restricting access and discouraging use without sufficient will being devoted to finding solutions to the problem. In spite of its potential for removing barriers to availability, the adoption of advanced technology, as Clive Phillpot has noted, 'often gives eager art librarians another opportunity to restrict a service to those who can afford to pay for it'[22]. I don't wish to underestimate the constraints and practical problems which challenge all of us to one degree or another, and which, at their worst, can paralyse the very best of intentions, yet many problems are soluble if there is a will to solve them, and as a general rule ways can be found of ensuring that a library's image projects the welcome and the service which awaits every potential user in spite of everything, if indeed this is the case.

Finale: Art Librarians and 'Art for Life's Sake'

I have almost finished. First, let me dwell for a moment on the word 'universal'. It derives, of course, from 'universe', which in turn comes from the Latin 'universum' - almost literally, one world. We know and delight in the fact that our one world is infinitely various; thus, while the word 'universal' is sometimes used to describe a solution or method or principle which applies everywhere, it is very often the case that 'universality' in this sense is sabotaged by different conditions and different traditions, and this is something to be borne constantly in mind, and welcomed. Hence for example the need for different kinds of art library. Our love of the arts teaches us that our 'universum' is hospitable to diversity, and that internationalism ought to mean, not sameness the world over, but nationalism without patriotism - a nationalism, that is, that supports every nation but which refuses to support any nation against another nation. Similarly, nationalism must mean, not cultural sameness within the boundaries of a nation, but an identity enriched by cultural diversity from which no class or group is excluded: an identity which the impermanent political event,which is a nation, borrows from the underlying realities of landscape, place, tradition, that which is local. Our universe, our one world, is a 'common wealth'; for us, involved in the arts, all the world's art, of every kind and degree, comprises a common wealth, access to, and participation in which, with all its power to enhance the quality of life in countless different ways, is a fundamental and indeed a universal human right. Whoever and wherever we are, art should be ours, to enjoy and to create. And whatever our specialised interest in art, however specialised and scholarly our users, it cannot be irrelevant to us or to them to be aware, for example, of the role of art activity in child development; or of the capacity of art therapy to heal the mentally ill; or of the use made of art materials and processes in 'despairwork' workshops which help people to validate, and to derive strength from, the despair and sorrow for the world which is an entirely sane and healthy response to the crisis confronting life on this planet [23]; or of the contribution made by its art to the very special character and identity of a community or nation, or - and here I return to where I started - of the way in which in the most desperately poor countries art is made 'for life's sake' [24], in spite of deprivation and mortality. To see art in these terms is to appreciate its necessity and vitality, its essential values and integrative power; it is to see that art is not simply a matter of making objects, but that it is a living and dynamic process through which we recreate ourselves. And to allow such awareness to enlarge our vision of art and the scope of at least some of our art libraries, may contribute to awakening new interests and demands, which may lead to effective demand for publications on neglected aspects of art or from countries whose publishers badly need the stimulus of a wider market: and this in its turn may help stimulate and enable study and scholarship. Thus for example a greater desire on our part to see African art through African eyes might help create a viable market which would facilitate the publication of art documentation in Africa and maybe facilitate the growth of an African tradition of art studies.

It is my contention that, because we are not only art librarians but also human, we are obliged to ask ourselves 'How can I justify devoting my working life to art librarianship, and calling for the Universal Availability of Art Publications, in a world in which countless children die unnecessarily every year, every day, every moment?'. Of course, if we were all to resign our jobs and rush to the aid of the world's poor, we would simply get in the way and make matters worse. So our answer does not have to, and probably cannot, relate directly to destitution and disease. But it does have to be convincing in human, and in global, terms. And it is the poorest countries not least, with their insistence on and demonstration of the necessity of art, who show us what our answer has to be, which is, to stay where we are, to develop our libraries in the service of our communities, to make the only contribution we can - very probably an invaluable one - to UAP, but at the same time to do what we can if ever so gently to subvert and shift an imbalance which rests heavily in favour of an elite of sorts; to open our own eyes wider and, insofar as we are able, to broaden the perception of our users, not by obliging them to make do with what it suits us to provide, but by supplying their needs and awakening new ones by providing more. To blinker or reinforce a narrow vision serves no-one well.

As individual citizens we are implicated in all sorts of ways in the state of the world today. We are implicated in the economic exploitation of developing countries - in the continuing pressures put on them to grow 'cash crops' to pay off their debts to us, for example, which so undermines their ability to feed themselves. We are implicated in political interference and mischief-making, in the apparent inability of some governments to leave other countries alone to determine their own future. As individuals, and as art librarians, we are implicated in cultural imperialism. But as art librarians we are also in a position to contribute to setting things right, by recognising, and celebrating, the cultural sovereignty of every different community and tradition - communities and traditions which do not invariably coincide with the political entities we call nations, but whose identities wise nations will seek to embrace, not to erase. Thus ours is a vision of worldwide creativity, a vision of humankind as a family of artists of every conceivable kind, a vision of the manifold ways in which different people create out of their uniqueness. And remember that art, by definition, is not a closing of barriers, a reinforcing of borders, a shutting-of-oneself-in; it is an opening-up, of one individual to another, of one community to another; it is an introducing of ourselves to one another, a greeting, a joining of hands and hearts; it is a process through which we retain and develop our individuality while simultaneously contributing to the growth of mutual understanding between people and of a deepening, shared understanding of our belonging together and to this one world. It is a way of working towards love of one another and reverence for the ecosystem from which we are inseparable. So in a world which is divided we can perceive a world united in a festival of the arts, and of making, as old as history and unstoppable while life lasts. As to whether this world of ours has a future - our every action, as librarians and art librarians, is a contribution to its unceasing creating of itself, a statement against destruction, a plea for sanity and peace.

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The content of this paper owes a good deal to my brother, Arnold Pacey, who read, annotated, and discussed with me an early draft. Some of my remarks about professions and professionals have their source in his book *The Culture of Technology* (Oxford: Blackwell, 1983); my use of the words 'vision' and 'awakening' derives from his use of them in his paper 'Vision and Design' received by the IFLA Section of Art Libraries at the IFLA Conference at Nairobi, 1984.

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Division: Special Libraries
Section: Art Libraries

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Art librarianship in Norway

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....

to be presented orally ✓

There are 16 Norwegian art libraries which are of interest to us. These are libraries of art museums, departments of art at the universities, the Royal University Library, museums and schools of art, architecture, applied art, and design, with a total book stock of 350.000 volumes and 2.800 current periodicals. Of these 16 libraries, 15 are staffed with qualified librarians, 28 in all. In addition, there are of course librarians working with art literature at for instance the National College of Library and Information Science and the Norwegian Broadcasting Corporation.

For a long time, the art librarians had felt the need to co-operate, to get to know each other within their special field of work and to help and inspire each other.

The Munich conference in 1983 was a great inspiration to the founders of ARLIS/Norge: Åse Markussen, Anne Lise Rabben, and Astrid Skjerven. After their return from Munich they invited to an open meeting to discuss the future of art librarianship in Norway. The response was overwhelming. Librarians came from all parts of the country to this meeting on October 6, 1983 when ARLIS/Norge was founded.

At our first ordinary meeting in January 1983 we had the honour and pleasure of having Philip Pacey with us to read his paper: "Manifesto for an Art Libraries Society". That was an inspiring start for us and we are most grateful for all his help.

Our other meetings so far have included two Annual meetings, a meeting on the new Norwegian art bibliography and one on new media, especially video and microfiche. We publish our periodical ARLIS-nytt (News from

ARLIS/Norge) four times a year. It contains information on the Norwegian art libraries, book reviews, and reports on our member meetings. We have also arranged a course at the National College of Library and Information Science on on-line searching in Artbibliographies modern via Dialog.

In 1984 ARLIS/Norge became a member of IFLA, Section of Art Libraries and is now represented in its Standing Committee.

Bibliographical tools to the documentation of Norwegian art

National bibliographies

Norsk bokfortegnelse (The Norwegian National Bibliography) has been published since 1814. It is compiled at the Royal University Library in Oslo, and the entries are registered on-line since 1972. It is printed in monthly issues and cumulated into a yearly catalogue. Since 1978 it is also published on microfiche.

Norske tidsskriftartikler (Index of Norwegian Periodicals) first started in 1918 and came to an end in 1965. In 1980 a new current edition was initiated on-line at the Royal University Library in Oslo. 400 of the 3.500 periodicals published in Norway every year are analysed. It is published four times a year, the last of these issues being a yearly cumulated catalogue.

Norsk samkatalog (The Norwegian Union Catalogue of Books and Periodicals) is located at the Royal University Library with the participation of about 300 Norwegian special and public libraries.

The Union Catalogue of Foreign Books was started in 1939 and now contains information on about 2 million volumes. In 1984 the card catalogue was filmed as microfiche. All books printed since 1983 are registered on-line. The Union Catalogue of Periodicals was started in 1940. Up to 1979 it contained only foreign periodicals, now it contains a certain number of Norwegian periodicals as well, and gives holding information on 70.000 periodicals. It is published on microfiche and updated three times a year.

On-line services

UBO:Bok. On-line searching can be done for Norwegian books and articles and for the Union Catalogue of Foreign Books at the data base of the Royal University Library.

UBO:SKP (Union Catalogue of Periodicals). The Swedish database management system 3RIP is used. About 350 libraries participate. It is part of the Scandinavian Union List of Periodicals (NOSP).

Dialog is accessible for Artbibliographies modern at the Royal University Library in Oslo.

Questel will soon be accessible for Francis, modern European art, at the Royal University Library in Oslo.

Special bibliographies

Nordiske kunsttidsskrifter (Nordic Art Magazines). This is an alphabetical survey of 66 current Scandinavian art periodicals, including architecture and photography. There is a description of the scope and interest of each periodical as well as information on editor, issues per year, subscription price etc., all in English and in the language of the magazine in question.

There is special mention of articles or summaries in English, German or French.

Norsk kunsthistorisk bibliografi (Bibliography on Norwegian Art from the Viking Age to 1970) was published in 1976. It is now out of print. Yearly supplements covering the period 1971 to 1979 have been compiled by library school students, but these supplements are of varying scope and quality. These supplements will now be incorporated into a new project: Bibliography on Norwegian art 1970-1985.
An assistant librarian who is also an art historian has now started working on the bibliography. He is associated with The University of Bergen, Department of Art History and the Norwegian Computing Centre for the Humanities (NAVFs EDB-senter for humanistisk forskning). The Norwegian Council for Reseach in the Humanities (NAVF) has granted money for a six months project which can be prolonged for 2 1/2 more years. By that time we plan to have a printed as well as an on-line bibliography. Our aim is, by that time, to have made arrangements for a permanent bibliographic center for Norwegian art bibliography at the University of Bergen which will update the bibliography and at the same time co-operate with and supply relevant bibliographical information to international art bibliographies.

Bibliografi til Norges historie (Bibliography of Norwegian History) 1966-1975 contains a section of cultural history with publications on Norwegian art history of those years, both books and articles. It is a useful supplement to the Index of Norwegian periodicals, which suffers a lacuna of those years, and it also contains foreign material on Norwegian art history.
A great number of the titles are not registered in Bibliography on Norwegian Art History.

Norsk kunstnerleksikon (Dictionary of Norwegian Artists) is now being published. It will consist of biographies of more than 5.000 painters, sculptors, architects, designers, textile artists, craftsmen, wood carvers and folk art painters. Volume 1 and 2 have been published and the final volume will appear at the end of this year. The aim of the editors is to give a survey of each artist's life and work, to give a list of all exhibitions, representation in museums and collections, and a complete bibliography, including newspaper articles.

Allgemeines Lexikon der bildenden Künstler registers all important Norwegian artists.

Kulturhistorisk leksikon for nordisk middelalder (Encyclopaedia of Scandinavian Civilization in the Middle Ages). This encyclopaedia of the Scandinavian Middle Ages was published as a joint project of Swedish, Finnish, Danish, Icelandic and Norwegian scholars. It covers all aspects of secular and spiritual life from the 8th to the 16th century and is invaluable for the study of the art and culture of this period.

Norges kunsthistorie (History of Norwegian Art) is written by leading Norwegian art historians and covers painting, graphic art, sculpture, architecture and applied art.

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Cecilie Bonafede has continued the Nøding bibliography and brought it up to date in 1985 and the scope has been widened.

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IFLA COUNCIL: CHICAGO 1985

Division: **Special Libraries**
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Visual Resources: Proposals for an Ideal Network

by

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IFLA GENERAL CONFERENCE, CHICAGO

ABSTRACT

Visual Resources: Proposals for an Ideal Network

Helene E. Roberts

Aby Warburg used a system of screens, wooden frames covered with fabric, upon which he displayed photographs. He could compare images, manipulate them in different arrangements, and order them in support of a visual argument. The computer and the video screen allow present day art historians to contemplate the creation of a much larger and more sophisticated version of Warburg's screens in an ideal network of images and data. Images of works of art will be identified by basic information and accompanied with all the relevant information of a full catalogue entry. Correctly formulated this information can be retreived in various ways to allow for making numerous connections between works of art and revealing a variety of relationships between them. Each work can thus be studied within a visual and historical context or compared with works of art sharing similar characteristics from widely different cultures and periods. The number of works of arts existing in the world is very large, and the information which may be recorded about them is immense. Forming the ideal network is a considerable undertaking and one that will take the help and cooperation of the whole art historical community.

In 1924 Aby Warburg returned to his library in Hamburg after a long and serious illness. His assistant Fritz Saxl greeted him with a new visual apparatus which he had invented in order to aid Warburg in his research. Saxl had devised a series of screens constructed like stage flats with a light but strong frame covered with black hessian fabric. On these screens Saxl displayed a selection of photographs that were relevant to Warburg's researches and interests. The juxtaposition of visual images allowed for easy comparison. Affinities or contrasts between images could be noted. Visual sequences that reflected the progression of Warburg's thought could be arranged and re-arranged. The order of images could thus be selected and manipulated so as to support the narrative of a visual argument. Warburg eventually assembled forty such screens which could hold nearly a thousand photographs. These screens became indispensable to Warburg; he even took them to Italy. These screens were especially useful for his kind of research as them helped him to build up many examples of the visual motifs that engaged his interest and they made it easier for him to compare photographs, select them, and arrange them to support a visual narrative.

Today art historians are considering the potential for research of a different kind of screen, the screen of the computer and the telecommunication terminal. This new technology promises to provide a far more complex version of Warburg's screens, one which would perform the same functions, providing a visual data base of images for their selection and manipulation in various combinations. The art historian seated in front of his electronic console could view all the miniscule differences between an original and a copy, or compare and contrast works of art from differing cultures and periods. Enjoying the advantages of an ideal network, the art historian would have access to a data bank of images representing the works of art of all of world history. Viewers could call up a series of designated works of art, or all the works which share a single characteristic or group of characteristics.

The ideal network must not only provide images of good quality, but must also provide a verbal account that identifies and describes each work of art and allows for retreival according to its indexed characteristics. A significant beginning has been made. Many institutions have sponsored projects which have developed the technology and indexing structures for such a network. The important role the J. Paul Getty Trust has played in these projects has just been described. New film, improved cameras, analog digitalization and lazar beam technology all allow for a greatly improved imagery. The development of thesauri, indexing languages and improved computer programing allow for better intellectual control of data bases.

Visual collections, however, face special problems. Although some indexing systems have been developed they have not been universally applied to individual collections, a necessity before information can be shared in a network. In establishing an information network, visual libraries are far behind book libraries. There have been few standards for description and cataloguing of visual materials. Although the Library of Congress and national libraries of other countries have acted as a central authority in providing standards for the cataloguing of books, no such institution exists for visual collections. Not only has a central authority been lacking, but the identification of works of art is far less certain than that of books. Books, after all, have title pages giving basic and unchangeable bibliographic information. Works of art, on the other hand, seldom contain their own identification.

The basic information about a work of art: the name of the artist or school, the title, the dates, the media and the dimensions, have usually been given, not by the artist, but by an outside agent: a patron, an art dealer or a curator. Different agents have even assigned different information at different times. The identification of some minor works of art may be too incomplete to constitute a basic record. Many works of art have had a variety of attributions assigned to them. The attribution of some works, despite years of scholarly research, are still in dispute. In an ideal network, one should be able to find works listed under former attributions and to review the evidence for the preferred attribution. It should also be possible to change the preferred attribution as art historical knowledge advances. A painting or sculpture seldom records its own title; it is therefore often differently recorded by others, and frequently differently translated into other languages. The title may be only a vague description phrase: Landscape, Mythological scene, or Untitled, assigned by an owner or museum curator. The artist's own account books, when they exist, may be found to record a different title. Exact dating is also a notoriously difficult task, one open to error and revision. The medium and dimensions are more certain and less subject to change, but they are not often very important as distinguishing features. Location of the work is often a distinguishing feature, but a glance through the catalogues of auction sales houses shows how many works move through the art market from one collection to another. The practice of deaccessioning and selling or trading works makes permanent location, even in public collections, uncertain.

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The identification of the artist or school, the title or description, the date of execution, the medium and dimensions, and the location, all make up the basic record of a work of art. They are the items that visual collections most often use to catalogue a work of art and could most easily and immediately be shared in a network. They are also those items that are most needed to distinguish one work of art from another. Many artists have painted more than one work by the same title, more than one of these may even be located in the same collection. One is therefore called upon to rely on date, size and medium to distinguish one from another. Because the information that forms the basic record of a work of art does not have the same certainty as the information used in the cataloguing of books, the art record will lack the same reliability and will be more subject to change. Books also have a unique identification number, the ISBN number given to them upon publication. The closest that a work of art has to a unique identification is the museum acquisition number. It is thus important that that number, when it exists, should be recorded as part of the basic record. This, unfortunately, has not always been done. Because there is such variety and unreliability in verbal records, the image itself may become a necessary part of the identification process, serving, not only as a reproduction of the work, but, like a human fingerprint, a sure means of self-identification.

The basic record only identifies the work of art. The ideal network would include more information, including a full report of all relevant information. This full report might coincide with the entry of a good catalogue entry, either from a collection catalogue, a catalogue raisonée or an exhibition catalogue. The information constituting a full report could either be recorded in the network in its entirety, or a bibliographic

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entry could be made that would indicate where such a record exists in print. The documentation of the full report should include a physical description including the existence of any signature, date or other inscriptions, the state of preservation and the results of x-ray and infra-red photography. The full report should also enumerate other existing versions of the work as well as sources and studies for it. The full report should also include a complete description of the provenance of the work along with the original and subsequent prices paid for it; a discussion of the reliability of the attribution, including a description of existing documentary and physical evidence; and a description of the composition and the subject including artistic and iconographic sources. A full documentation will list the exhibition record including significant reviews. It will also contain a bibliography of written materials dealing with the work.

Although some catalogue entries include a list of reproductions, this aspect of documentation has been neglected. Many know works of art only through their reproductions which may or may not give an accurate account of the visual aspects. Early engraved reproductions, in particular, have played an important role in creating a reputation for a work. G.E. Lessing, the German 18th century philosopher, for example knew the Laocoon only through engravings, yet he based the conclusions of his famous book by the same name on that sculpture. Furthermore it is not unlikely that Lessing's view has influenced more people than the sight of the statue itself. Engravings were the only means of reproduction from the sixteenth to the mid-nineteenth century, yet they provide only a schema of the work of art. Even photographs which have become the basic means of reproducing works of art in the twentieth century still fall far short of being a facsimile of the original work, often distorting the size and color of the original.

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Interpretations based on reproductions may reflect these distortions. Whole generations know and remember works of art through a particular reproduction. New engravings or photographs may change another generation's perception. Although art historians try to study the work of art itself, the art historian still must, when the work has been lost, altered, destroyed or is inaccessible, rely on an engraving or a photograph. Even when the art historian has seen the work of art, he or she may rely heavily on the reproduction as a membory aid. It is important when studying a work of art in its historical context to know this reproduction record and assess how the reproductions have affected the reception and interpretations of the work. It might even be the case, as with the Laocoon, that the reproduction had a greater effect on the work's reputation than the direct acquaintance with the work itself. One of the functions that Warburg's screens had performed was to allow for a comparison of many visual images. Although Warburg had all the images in his data bank in view, the number of images was limited to about one thousand. The electronic screens of the ideal network, the number of images could be infinite, but they would have to be viewed in sequence. Through indexing, however, it would be possible to select a group of images that shared similar characteristics, thereby limiting the number of images it would be cecessary to scan.

In the indexing of images it would be desirable to identify those common characteristics shared by works of art. At the Visual Collections in the Fine Arts Library at Harvavd University, we have been trying to identify those characteristics which the works of art in the Fogg Art Museum share with works in other collections. By acquiring photographs of those related works in the Visual Collections, we can ensure that students and researchers who are studying the original works in the Fogg Art Museum can also study photographs of related works in the Visual Collections. While not identifying every kind of relationship, we have established a sufficient number to describe for the purposes of considering a network.

We hope eventually for the user of our collections to be able to see a photograph of every copy, facsimile and version that exists related to a work in the Fogg Museum. Sometimes copies may be exact, at other times they may vary in size or medium. Some times a different attribute may change the meaning of the same figure. On some occasions the copy may be by the artist, while on other occasions only by a studio assistant or follower, or even a student or admirer. The copy may provide a substitute for the original, or it may have been done as a homage to the original, or as an exercise to master technique.

Paintings, drawings and models that were done as preliminary studies, should be available in the visual network. Such studies may be for the entire composition or merely for a part of it. Studies may also be made of a model in contemporary dress or in costume.

Works by other artists that have supplied a source for the work in question, as well as works derived from the work should also be retreivable. Sources may supply the whole composition or merely a figure position or gesture, or suggest a means of handling a narrative theme. Some works may refer to an earlier work in homage to the original or the artist may use the original for satiric or humorous purpose.

Paintings and statues originally created in pairs or series, or as panels for an altarpiece may come to be broken up and dispersed. If these works are linked in the computer index, the original complex work can be assembled. Sometimes the pairs may be portraits of husbands and wives or of related or contrasting motifs. A series may illustrate the seasons of the year or the five senses, or be part of a decorative scheme.

The art historian might also find it helpful to locate works commissioned by the same patron or acquired by the same collector. Such information would not only further the history of taste and of patronage patterns, but would also indicate which works might have been seen together by artists and writers on art. It is not always known what effect works of art, when seen together, have upon each others interpretation and reputation. Works that are associated with an avant-garde exhibition, for example may be seen as less traditional than if they had been hung with more conventional works. The hanging of a painting or the placing of a sculpture next to a more spectacular one may very well diminish its effect, or if next to a work of lasting fame, enhance its reputation. It may be important, therefore, to list exhibition records and allow for replication on the computer screen.

Inscriptions or dedications carried by works of art may be a key to how they are related, either through event, subject or ownership.

The ideal network should be able to supply all the works of an artist on request. It should, in particular, allow for the retreival of those works painted at a given time which have a similar composition or subject.

For many reasons it is important to retreive works of art which deal with the same theme or subjects from a variety of periods and styles, themes and subjects that relate to many sources and perhaps will need a variety of indexing stratagems. Most iconographic subjects relate to some specific text such as the Bible, Ovid's Metamorphoses, or epic poems. Other works of art illustrate more modern literary texts while some refer to pictorial works such as medieval and renaissance emblem books. In order to understand many works of art it is necessary to relate them to the specific text that they illustrate. Some works, however, do not refer to a specific text, but to a tradition; the tradition, for examble, that governs the vanitas or concert scenes in genre paintings.

Many paintings and sculptures relate to and comment on historical events. To know about a place and its history is often essential to the interpretation of a painting. It is also desirable to know the class status or calling of persons depicted in portraits. The comparison of one work of art with others that depict the same subject matter, or a comparison with photographs of the object, event, person or place can be of great help in identifying the point of view of the artist. Plants, animals and objects depicted in works of art may relate to many sources. They may relate to iconographic texts and act as attributes of a given figure or situation, to historic events or to genre traditions. Objects themselves may possess historical significance or indicate a stage of development in the development of a civilization or technology.

A comparison of various depictions of rituals and transition events, whether births, baptisms, betrothals, weddings, deaths or funerals, might help illuminate social practices and changes in attitudes, as well as changes in artistic sensibilitity toward these emotionally charged events. The indexing of gestures and expressions would help in the interpretation of the meanings of works of art and would elucidate the artistic conventions which underlie visual communication.

The indexing of such social characteristc becomes more important as academic disciplines outside of art history use visual materials. For those in literature, linguistics, religion and cultural history, it could prove invaluable, as it would for those in musicology, anthropology of even sociology.

The more abstract a concept becomes the more difficult and subjective the indexing process, yet it is often these abstract and difficult concepts which best illuminate human thought. Many concepts may be linked directly to iconographic subjects: sacrifice, guilt, obedience and redemption, for example, can be related to specific religious and mythological subjects, while assassination, deceit, honor and glory can be related to historical and literary themes. Concepts such as celebration, melancholy, paternalism and hierarchy might also be linked to specific kinds of genre scenes. Each iconographic or tradition scene, in fact, has acquired a cluster of meanings associated with it which, if they could be embedded in the indexing process, would help to analyze the subtle impact of visual language. Traditionally works of art have been thought of primarily as aesthetic objects, and this dimension must of course be represented in the ideal network, but art has also served religious, social, political and commercial functions, and these are increasingly becoming of interest to art historians as well as researchers from other disciplines and deserve representation as well.

At the other end of the spectrum of art historical interest stands the question of works related on the basis of similar compositions, color schemes and artistic techniques. Similarities in brush stroke patterns may be just as important in assigning attributions as studio records. Artistic techniques and use of color indicate theoretical affiliations and influences as well as do studio practices.

The relationships between various works of art described here are only some of those that exist. Some of these relationships can be retreived merely from computer manipulation of information presented in the basic record. The retreival of works of art, for example, that were created by the same artist, or that were done in the same time period would be an easy taxt. A similar retreival could be effected through information in the full report if it were formulated properly. Two problems do exist, however, Only a small percentage of existing works of art have enough information assembled about them to form a full report equivalent to a catalogue entry. Furthermore there is still no standard for the formulation of indexing categories. The first task, creating a full report, is largely one for art historians and curators with some bibliographic help from book librarians. The formulation of a standard machine readable language might best be dome by cooperation of these groups with visual librarians.

There is yet a third class of relationships, those that will require special indexing. Subject or iconographic indexing is the most obvious. Compositional and technical similarities may someday be analized by computers, but for the present this is also a human tast. It is a difficult task since little standardization or means, other than a well-trained eye, exists to guide procedures. Perhaps even the ideal network need not aim at complete information on initial entry, but should allow for the addition of supplementary documentation as art historical research reveals new information.

The task of providing an intellectual structure, as well as a visual data bank for the world's art is immense. That curators, art historians, and librarians should even contemplate the creation of such a network at times seems Quixotic. The potential that such a network offers, however, drives the dream. Make no mistake that the undertaking is immense. The day when the concerns of the art historian were confined to a small canon of great works is long past. The art historian now concerns himself or herself with all visual documents, however modest in artistic intention and however unrecognized in aesthetic worth. Even those natural or man-made phenomenon which inspired artistic creation now come within their concerns. The visual data bank must, therefore, be very large. It must also be comprehensive. A pre-selected group of known works will not answer the needs of the present day art historian, and even less will it answer the needs of other disciplines engaged in research with visual materials. I have been asking people how many works of art there are in the world. Although this question has caused lively arguments about definitions, the median answer is around ten million. The highest number given was three billion, and perhaps is the more realistic number. If a basic record, a full report, and connecting relationships for three billion (or even for ten million) works are to be recorded, it is a gargantuan undertaking to create an ideal network. It is an undertaking which, before the creation of the J. Paul Getty Trust, could not have been contemplated by any single institution. Even with the enormous resources of the Getty Trust, the undertaking is large enough to require the cooperation of the whole art historical community. Through the combination of human effort and electronic technology, the idea behind Aby Warburg's screens might yet be realized in the ideal network.

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AARTI: Australian Art Index

by

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AARTI : Australian Art Index

by

J. Margaret SHAW

ABSTRACT

The Australian Art Index, AARTI, is one of a group of data bases within the Ausinet network which will, between them, cover contemporary Australian art and architecture on a national basis.

National coverage is possible because of the small size of the Australian population, the existence of people prepared to take on the task with managements to back them and the availability of a network with the flexibility to take data in a wide range of formats.

AARTI contains records of four types: monographs, journal articles, exhibitions and artists' profiles. By April 1985 it contained some 9,500 records available on-line with a microfiche alternative for non-Ausinet members.

The idea of the Australian Art Index was born when, as a very nervous interview candidate for the position of Librarian to the Australian Gallery, I was questioned on what was missing in art information in Australia.

What began as an off-the-cuff response is now one of a group of data bases which, between them, will eventually cover all areas of contemporary visual art and related topics in Australia.

The major components of the group are the Australian Art Index better known as AARTI produced by the Australian National gallery, Artsdoc produced by the Australia Council Library to index press clippings and about which you will be hearing in Sue Maddrell's paper, ARCH, the Australian Architecture Database produced by the Stanton Library in Sydney to index articles on Australian architecture and a proposed data base to be established by the Crafts Councils of Australia under the aegis of the Crafts Board of the Australia Council.

The first three, AARTI, Artsdoc and ARCH are all available through the Ausinet network of data-bases which also includes a wide range of other subject specialist data-bases as well as the Australian national bibliography and the Australian public affairs information service, known to all as APAIS.

The value of this is that all three are publicly available through the same system - a fact which greatly enhances the value of each data base on its own.

The fourth, the Crafts data base is still in the planning stages but is unlikely to be on Ausinet. There was, some time ago, a suggestion that the crafts component of AARTI should be expanded to serve the needs of the Crafts Councils. This suggestion, and the subsequent decision not to continue with the proposal, were both made by the Crafts Board. I still believe that it would have been a good solution since it would have widened the availability of the data base as well as giving the Crafts Councils access to other Ausinet data bases. However, it is envisaged that the system chosen will be one allowing outside access.

What we are left with is a block of three data bases within the same network which will, as they grow, provide national coverage within one network but with the advantage that each area is covered by specialists in that area with an understanding of its peculiarities and the needs of its users.

Obviously, in trying to create national coverage and make it available nationally a number of points must be kept in view. First, is it possible? Second, is it feasible? Third, if different data base creators are involved will there be wasteful overlapping of work?

Possibility and feasibility overlap. To me, possibility needed to be examined in terms of the size of the task and the resources available. In this we are lucky in that Australia is a country of small population, approximately 15 million in all, a relatively high degree of technological development and a pattern of support for information services, education and the arts which, although far from satisfactory to those involved and subject to constant criticism, is in world-wide comparative terms, adequate to this particular task. In addition there were people willing to undertake the work and managements prepared to back their efforts.

Feasibility is to me, in this case, the practical ability to turn the possible into reality.

The major factor here was the existence of a network which was nationally available, which had the storage capacity to handle data-bases of any likely size and soft-ware capable of accepting differing data-base designs to suit the differing requirements of the data-base producers: the advantages of a large network without the disadvantages and limitations of over rigid standardisation.

Obviously, to know a thing is possible and feasible and to prove it are two different things.

The approaches taken by the would-be data-base producers varied with their circumstances.

AARTI was born in a new institution, the Australian National Gallery, where the need for information was obvious and where to provide it was part of the brief of the Library. What we did not know, and had to discover, was the size of the problem, since we were looking to the future, rather than working on an established collection.

It was a relatively simple matter, using national bibliographies, serial listings etc. to estimate the amount of material being produced in monographs and articles. We were also able, from our own and other art collections, to establish the likely number of artists to be profiled. Less easy to assess was the number and level of exhibitions being put on throughout the country. To establish this we set up a manual pilot index of exhibitions of all types, indiscriminately, which was kept up for two years (1980-1981) during the period in which we carried out the planning and design stages of the data base. The results surprised us. With little effort to chase material, we received notification in various forms of well over 2,000 exhibitions annually. Needless to say, when the indiscriminate nature of the pilot index was examined and the dross cut out, the number fell. However, we still aim to index approximately 2,000 exhibitions per year and the number is increasing continually.

Using this information, we were able to move into the advanced stages of planning about which I shall say more later. The situation for the Crafts Board and the Australia Council Library was rather different for they were looking at ways to index already established collections retrospectively and into the future. In both cases, experts were called in to assess the situation and report on it.

ARCH had yet a different genesis. First, it is remarkable in Australia for being the product of a municipal public library. Second, it began in a format familiar to librarians all over the world, as a card index. Initially, there was no intention to convert to a computerised format. Indexing commenced in 1977. By 1982, with 40 - 50,000 short-form entries for journal articles dating from 1910 on, it was ripe for conversion. A new, longer format was designed and input to Ausinet began. By the end of 1984, 2,000 items had been recorded. So far the conversion of the older material has not been possible. For Ausinet users the hope is that this will soon be done.

Whereas both AARTI and Artsdoc were designed from the beginning to be computerised, ARCH is an example of a simple card system developed in a local public library which has developed into a nationally available resource.

As an aside, I should like to comment of the modesty which hampers many of our profession. A certain amount of necessity allied to a life-long compulsion to see as much of the world as I can, as often as I can, have led me to visit libraries of all sorts all over the world. I cannot count the number of times I have found a librarian who is embarrassed to show me an indexing tool, a filing system, a method of storage or some other innovation, because it is "home-made", hand-written, local in emphasis or in some way does not measure up to the peaks of technological achievement.

Believe me, some of the best suggestions and ideas I have gleaned in my travels have come from such schemes which are born of necessity to fill the needs, rather than to enhance the appearance of, librarianship.

Having shown that our various schemes were possible and feasible it was equally important not to squander resources on duplication. AARTI and Artsdoc, being virtually contemporaneous in development, the products of two libraries in frequent contact and having different aims and emphases, posed few problems. Where AARTI was seen as primarily indexing the visual arts in depth, including exhibitions, monographs, journal articles and artists' profiles, Artsdoc was to index press clippings covering the whole scope of the Australia Council including the performing arts, arts management, music and literature as well as the visual arts. To clarify the situation further a rough rule of thumb was established which made clippings from daily papers the responsibility of Artsdoc and articles in publications of weekly or longer frequency the responsibility of AARTI.

The appearance of ARCH on the scene can only be described as being welcomed with relief by AARTI. While neither wishing, nor able, to cover Australian architecture in all its technical detail, we had been reluctant totally to ignore its existence in the absence of another source. As a result we tried to include articles at least on the decorative design aspects of architecture - a practical but far from perfect solution. The appearance of ARCH within the same network has solved this dilemma. Selection of articles for AARTI is done with a list of ARCH journals to hand and we have recently agreed to notify ARCH if we happen to see suitable articles in the overseas journals included in our scan, which are not in their list.

Thus the three Ausinet data-bases now form a cohesive and complementary group, covering related areas with a minimum of duplication.

How the Crafts data-base will fit into the national pattern is not yet certain.

Having set our data-base, AARTI, in its national context, I should like now to turn to its contents and development.

AARTI contains four types of records which break into two groups - those containing bibliographic information and those which contain both factual and bibliographic information. Samples have been distributed together with details of their composition. I shall therefore restrict myself to general descriptions with mention of unusual features.

The purely bibliographic records are those for monographs and journal articles.

The monograph record is based on a simplified MARC format with an additional field for noting significant reviews of the publication. In addition there is more detailed indexing under artist's name descriptors, up to 15 for a monograph where warranted. The journal record is also in a conventional format though enhanced by details of up to ten illustrations of named works. Like the monograph record, the journal record also includes up to 15 artist's name descriptors.

The records which contain both factual and bibliographic information are those for exhibitions and artists' profiles.

For an exhibition to be included it is not necessary for a catalogue to be produced but where one exists the bibliographic details including illustrations, are given. Factual details given for all exhibitions include the gallery or galleries of exhibition, dates, reviews published and the names of all artists exhibiting. It is also possible to check on-line for exhibitions in a particular city city by month or year.

The most complex record format is that for the artists' profiles. Included are biographical details, lists of exhibitions and a bibliography. Few profiles have been input to date, partly because of a conscious decision to delay this more complex part of the data-base until the other sections were firmly established and partly because of the uncertainty about the Crafts data-base and its possible amalgamation with AARTI. Now that this idea has been abandoned we propose to move into this area shortly. Information will be gathered both from our own files and through the distribution of a profile form to artists. Much care has gone into the design of this form and I must acknowledge the help given by the Crafts Resource Centre in Sydney in this area. Their experience in using a profile form in the past produced many valuable hints.

At the time of writing this paper, April 1985, AARTI contained some 9,500 records. At this size it is now proving a useful resource in reference work.

One matter of concern is, however, that although our host network, Ausinet, is a national one, many smaller libraries cannot afford on-line access. For this reason we are also producing a microfiche edition.

This has not been a simple task in spite of the availability in the Ausinet package of publishing software. The complexity of the data-base has raised many problems and the development time has far exceeded our gloomiest expectations.

The final product should however prove a useful and simple-to-use resource. It contains four alphabetical sequences of the four types of records, together with a single alphabetical index containing artists names, authors, galleries, titles, descriptors and added entries.

An added bonus is that material formatted for the microfiche edition can easily be printed in paper copy. It is planned to produce a cumulated volume as our Library's contribution to the Australian Bicentenary in 1988.

So far I have referred to AARTI as a product of the Australian National Gallery Library. While this is, for the most part, accurate, two other aspects must be mentioned: the input of other organisations in the planning phase and the role of external indexers.

It was felt from the outset that an undertaking of this size, in a country as small in population as Australia must serve the needs of more than just the host organisation.

For this reason we spent 2½ years not just in planning the format, designing work-sheets and running both a manual and an on-line pilot, but also in consulting with other possible users. Our first step was a questionnaire distributed with the help of ARLIS/ANZ, the Arts Libraries Society, Australia and New Zealand prior to a national seminar on resources in art libraries. This link with ARLIS/ANZ helped to ensure a good response. The results of the questionnaire were reported to the seminar and were the prelude to a series of meetings in major centres to discuss the shape and content of AARTI.

Included in these discussions was the possibility of co-operative indexing by external users.

While there was enthusiasm expressed for this concept, particularly in regard to the possibilities it would give for input to policy, we did retain a realistic appreciation of the problems involved. Our expectations were fairly accurate. A number of external indexers have dropped out while others continue to provide valuable help. Essential to such a scheme is sound training, which can be difficult at a distance. Our most remote indexer is approximately 3,000 kilometres away. For the unconverted, that is very roughly 1,900 miles.

One major inducement to external indexers, a free copy of the microfiche edition, has been delayed. We hope that, with its publication, others will be encouraged to contribute so as to acquire AARTI without stretching their often slender budgets.

There are two motives for our wish to extend this scheme: first, the obvious help to our own hard-pressed staff and second, a real belief that by involving others in the production of AARTI we will have ready access to outside opinion on its policy and programmes.

Australia, as a whole, has a long way to go in indexing the arts.

The Australian National Gallery Library chose AARTI as its first major contribution for the following reasons:

- the needs of our clients;
- to arrest the growing back-log of unindexed material;
- to make the most of the strengths of our very new and therefore predominantly contemporary collection;
- because facilities existed, through Ausinet, to make our work available on a national, and indeed international, scale;
- because there were already a number of independent projects under way dealing with retrospective materials which need to be co-ordinated and which can be handled by libraries with older and/or smaller collections than ours.

The parallel development of Artsdoc and ARCH which complement so well the role of AARTI have been a welcome bonus. As well as performing vital independent functions of their own each of these data-bases can only enhance the state of national availability of information.

IFLA COUNCIL: CHICAGO 1985

Division: Special Libraries

Section: Art Libraries

40-SEMART-4-E

Archives of American Art/Smithsonian Institution

by

Sue Ann KENDALL

Midwest Regional Director

Archives of American Art/Smithsonian Institution

Detroit, Michigan, U.S.A.

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o be brought to meeting no:
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o be presented orally ✓

ARCHIVES OF AMERICAN ART/SMITHSONIAN INSTITUTION

GENERAL INFORMATION

"If the arts are about to leave Great Britain, I wish they may take their flight into our New World," wrote John Smibert, America's first professional artist, to his London dealer in 1743. Take flight they did, and for the past thirty years resource materials documenting the history of their landing and development in the New World have been accumulating in an institution called the Archives of American Art. Smibert's letter is one of the oldest documents it owns.

A bureau of the Smithsonian Institution, the Archives of American Art is the largest manuscript repository in the world dedicated to documenting the history of the visual arts in America. Its collection consists of letters, diaries, photographs, manuscripts, and memorabilia of artists, collectors, dealers, art historians, curators, and others who have been significant in the art world, from Colonial times to the present.

Augmenting the original materials owned by the Archives are microfilm duplicates of important art-related collections owned by other repositories and individuals. On film, for instance, are virtually every auction catalog published in America from 1785 to 1960, records from around the country of Federal Art Project activities in the 1930s, some 150,000 items from the Macbeth Gallery in

New York (one of the first and best-known galleries ever to deal exclusively in American art), the complete records of the Boston Museum of Fine Arts, and the papers of many other galleries and institutions now defunct.

The Archives also maintains an active oral history program, interviewing important figures across the country; interviews in its collection now number more than 2000. Recently it has begun generating videotapes and accepting appropriate video documentation created by other institutions.

Information in the Archives, then, assumes many different guises, encouraging the study of American art from a variety of perspectives. Indeed, the total "picture" created by the Archives' collection is greater than the sum of its more than eight million paper items and one-half million photos. Its assembled pieces of information bring to life not just facts and details about art in America but the entire social, economic, and personal climate from which it springs.

Collecting, preserving, and microfilming primary resource materials on the visual arts is one purpose of the Archives. Another of its commitments, equally important, is to serve the needs of researchers around the world, be they scholars, dealers, curators, or family biographers wanting to trace a special heirloom painting. Hence, microfilm copies of almost everything in the Archives collection is available around the country at five regional centers and worldwide through interlibrary loan.

HISTORY

The Archives was the brainchild of two men in Detroit, Michigan, in 1954: the late art historian Edgar P. Richardson, then director of the Detroit Institute of Arts, and businessman Lawrence A. Fleischman, a young collector of art.

Richardson had been asked to write a history of American painting (Painting in America, 1956) only to discover that there were very few books devoted to the lives and works of American artists -- "There was an up-to-date, useful book on only one out of ten of the artists whom I wished to discuss," he was often quoted as saying. At the same time, Fleischman, who had just purchased a painting by the Philadelphian Thomas Anshutz (1851-1912), was seeking information on that artist.

During a conversation the two had regarding the difficulty of finding materials on American art and of doing research in so vast a country, where works were spread from coast to coast, an idea emerged: Why not set up an organization to search out and gather source materials, microfilm them and bring them together in one place, thereby facilitating and encouraging the study of American art?

The idea does not seem radical today, but it was in 1954; at that time few people felt American art deserved the serious kind of study devoted to European and other art. Nonetheless, the two men decided to try it. They solicited money from some friends in Detroit and set up a trial project in Philadelphia, a city whose history of art in the 18th and 19th centuries had been highly significant yet rarely researched. The Philadelphia project resulted in a multitude of intriguing materials from sixteen libraries and art institutions on artists and craftsmen from the late seventeenth century to the present.

Within a year the Richardson/Fleischman idea had become a reality, and documents were accumulating rapidly in a basement storage room at the Detroit Institute of Arts. The Archives was incorporated in November of 1955 as a non-profit, research foundation; its first board of trustees included nationally known figures such as actor and art connoisseur Vincent Price and Detroiters like Fleischman and Eleanor Clay Ford.

The next step was to set up a field office in New York City and begin to mine the rich field of source materials in that city. Soon thereafter, a $250,000 grant to the Archives from the Ford Foundation funded a series of conferences on the state of the visual arts in American civilization. It was a milestone for the Archives, as it brought attention to the importance of its programs, and William E. Woolfenden, who was hired to administer the conferences, later became its director. The grant also funded a major Archives' documentation project on the Works Progress Administration (WPA) art activities of the 1930s,

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thereby launching the important microfilm collection of WPA materials now in the Archives' holdings.

In the course of finding institutional records for microfilming, Archives, field workers discovered many documents in private hands. Such materials were often disintegrating or in danger of being discarded by family heirs unaware of their value. Important papers of Thomas Anshutz (the artist on whom Archives' founder Larry Fleischman wanted information), for instance, were not found in a historical society or an art institution; they turned up in 1972 in a rundown barn on former Anshutz property in Fort Washington near Philadelphia. Besides the papers, there were valuable old glass negatives of photographs taken by Anshutz and Thomas Eakins. Not surprisingly, then, Archives workers early on responded to and began collecting original source materials in the possession of artists, collectors, dealers, art historians and others having no institutional affiliation.

The Archives soon initiated an oral history program in order to capture information about those who were not likely to leave any testimony on paper, or in other cases to add another dimension to the documentation provided by personal papers. Photographs were also a part of many collections, providing a visual source of information on artists at work and play.

Indeed, the idea had been right, and the Archives had grown beyond all expectations. It found itself facing the exciting but formidable task of cataloguing and

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indexing all the microfilm it was generating. By the mid-1960s, the burden of funding its successful programs had reached monstrous proportions: The processing, microfilming and preserving of the growing collection, combined with the responsibility of serving researchers on a nationwide and even worldwide basis, were overwhelming. And by 1969, despite highly successful and innovative fundraising ideas such as airlifts and auctions, the Archives had grown beyond its own means to support itself entirely through private fundraising.

Thus, in 1970, the Archives became a bureau of the Smithsonian Institution, whose national scope and whose stated goal of encouraging the "increase and diffusion of knowledge" made it a logical umbrella organization for the Archives. Since then, its collections have been housed in Washington, D.C., and its funding has been twofold, coming from both federal and private sources.

Today the Archives has a New York City regional center which also oversees survey and microfilming projects in Philadelphia, a New England office in Boston, a Mid-Atlantic office in Washington, D.C., a Midwest center in Detroit currently with a two-year project office in Chicago, and a West Coast regional office in San Francisco with a permanent satellite office in Los Angeles. Its administrative offices are in New York, but its collections and its collections management staff reside in Washington. (See Appendix I for a list of Archives offices and addresses.)

Today the Archives is facing two more milestones -- that of computerization and that of a new home for its staff and collections in Washington.

Through the Office of Information Resources Management of the Smithsonian Institution, the Archives' catalogs are being put on to a computer system called SIBIS-Archives (Smithsonian Institution Bibliographic Information System), MARC format. Shared by all Smithsonian bureaus, it will be compatible with other such computerized systems and will in the future be available to other libraries and archival repositories.

As for its central offices and collections repository, the Archives is presently located at the Old Patent Building in Washington, D.C., along with the National Museum of American Art and the National Portrait Gallery. Housed in a balcony of the National Portrait Gallery art library, with its collections stored in climate-controlled warehouses elsewhere, the Archives desperately needs more space.

Thus the Archives has, through the Smithsonian, succeeded in finding a new and larger home; it will become the primary occupant of the old Post Office Building at Seventh and E Streets N.W., which was only recently acquired by the Smithsonian. The move will not occur, however, until after a major renovation of the building is completed, in about six years. But at that time the Archives will at long last have the space necessary to expand its staff, its research facilities, and its programs.

The Archives is still a very young organization. In its first thirty years it has been both the benefactor and the victim of its own success and phenomenal growth. In the past two years, under its new director, Richard Murray, it has taken stock of its accomplishments and re-evaluated its mission and its programs. And while the basic premises upon which the Archives was founded remain valid, some changes in direction and focus are underway. Criteria for collecting have been refined, for instance, and collecting will become more consistently selective. Priorities for the next few years will include surveying and collecting in regions of the country yet untapped, more preservation and cataloguing of the collections, and an emphasis on greater accessibility and use of its holdings.

In summary, the Archives has been accumulating materials at a rapid rate for many years; it will continue to collect, but will now put more priority on the research of its own materials for publications and exhibitions, resulting in more of a balance between input and output, that is, between the collection and preservation of documents, and the contribution of knowledge to the history of American art and civilization.

The resources of the Archives are made available to the public for educational and research purposes. The majority of researchers use the collections in the form of microfilm, either in one of the regional centers or at libraries which order Archives' film through interlibrary loan.

Original, unfilmed materials, however, can be consulted in Washington, D.C.; permission to see unfilmed collections must be obtained four weeks prior to the intended visit, and is dependent upon the condition, size, processing status, and storage location of the materials requested. It is helpful if researchers planning to view unfilmed collections notify the Washington office up to six months in advance so that condition checks and other formalities can be handled prior to the visit.

If an unfilmed collection consists of fewer than 100 pages, the Archives can arrange to have the material microfilmed, or can photocopy it for use through interlibrary loan (see Appendix II).

Some donors and lendors of papers require that certain restrictions be placed on them. A small percentage of the Archives collections are therefore access and/or publication restricted. The catalog cards and other finding aids for such collections indicate restricted restriction the researcher must consult a member of the Archives' reference staff.

In general, access-restricted collections can be used if the reader presents a written letter of permission from the person who placed the restriction or his/her authorized agent. Publication-restricted collections may be viewed after the researcher has signed a release form agreeing to the terms of the restriction.

Oral history transcripts are available under the same circumstances as described for collections, except that copies of unfilmed transcripts will not be sent through interlibrary loan. They are available in the Washington, D.C. office or, with several weeks prior notice to allow for duplication and mailing, can be used in the Archives' regional offices. Videotapes must also be viewed at one of the Archives' offices.

Other regulations regarding the use of the Archives' collections and a list of published guides to the collection are included in Appendix II.

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APPENDIX I

The following is a list of the research offices of the Archives of American Art:

New York
41 East 65th Street
New York, New York 10021
212-826-5722

Mid-Atlantic
AA/PG Building
8th and F Streets, NW
Washington, D.C. 20560
202-357-2781

Mid-West
5200 Woodward Avenue
Detroit, Michigan 48202
313-226-7544

New England
87 Mount Vernon Street
Boston, Mass. 02108
617-223-0951

West Coast
M.H. de Young Memorial Museum
Golden Gate Park
San Francisco, Calif. 94118
415-556-2530

Los Angeles
Henry E. Huntington Library and Art Gallery
1151 Oxford Road
San Marino, Calif. 91108
818-405-7847

APPENDIX II

Additional Information on Use of the Collection of the Archives of American Art

Published Guides to the Collections

The Card Catalog of the Manuscript Collections of the Archives of American Art, 1980, 10 volumes.

The Card Catalog of the Oral History Collections of the Archives of American Art, 1984.

Archives of American Art Journal, quarterly.

Archives of American Art Collection of Exhibition Catalogs, 1979

Arts in America -- A Bibliography, edited by Bernard Karpel, 4 volumes, 1979.

Use of the collections (see also the main text)

Reproductions

Materials on microfilm which are not owned by the Archives cannot be reproduced without written permission from the person who loaned them to the Archives. In offices where reader-printers are available, copies of unrestricted owned documents may be made from the microfilm. No collection may be copied in its entirety. There is a minimal charge for the use of the equipment and paper.

Photocopies of unfilmed documents from unrestricted collections are made in the Washington office for a minimal charge.

Photograph orders are also made in the Washington office. Photographs can be made of unrestricted owned documents. Photographs will not be made of loaned documents or of documents which are themselves reproductions (photographs of paintings, facsimilies of letters, etc.). Documents to be photographed must be tagged by the researcher in the Washington office, or a written request may be made; the latter must include the microfilm roll number and frame number, the name of the collection of which the document is a part, and a brief description of the document.

Photography is done by the Smithsonian Institution Office of Printing and Photographic Services, which requires prepayment. The researcher receives an 8 x 10 inch black-and-white glossy print. Allow six weeks.

Interlibrary Loan

Microfilm may be obtained by any library through interlibrary loan. Loan forms must include the microfilm roll number and the name of the collection requested, and should be addressed to Interlibrary Loan Librarian, Archives of American Art, 5200 Woodward Avenue, Detroit, Michigan 48202. Up to eight rolls of film may be borrowed for a period of one month. The loan period may be extended, depending upon demand for the film.

Microfilm produced by the Archives of American Art is not for sale, and copies may not be made of or from microfilm obtained through interlibrary loan. The borrowing library is responsible for the proper storage, use, and return of the microfilm. Mishandling or misuse of its microfilm may cause the Archives to refuse further interlibrary loan requests from the borrowing institution.

Unfilmed collections

All inquiries regarding the use of unfilmed collections should be directed to Collections Management, Archives of American Art, NMAA/PG Building, 8th and F Streets, N.W., Washington, D.E. 20560.

Publication

Publication of collection materials owned or microfilmed as loans by the Archives of American Art may be protected by copyright, trademark, or related interest not owned by the Archives. It is the responsibility of the reader to determine whether any such rights exist, and to obtain necessary permission for use. In addition, permission to publish must be secured from the Archives of American Art.

Citations

Citations should include the name of the collection, and the name of the owner of the collection; and, if

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microfilmed, microfilm roll numbers, and the identification of the Archives of American Art, Smithsonian Institution, as microfilmer. Examples: Adelaide Deming Papers, owned by the Litchfield Historical Society, microfilmed by the Archives of American Art, Smithsonian Institution, roll 865; Carl Holty Papers, owned and microfilmed by the Archives of American Art, Smithsonian Institution, roll 1625; Gerrit Hondius Papers, Archives of American Art, Smithsonian Institution.

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APPENDIX III

Membership in the Archives of American Art:

Associate: $50.00 U.S. funds
Benefits:
free subscription to the Archives *Journal* and *Newsletter*, subscription to regional lectures, symposia, domestic art tours and annual meetings

Student: $20.00 U.S. funds
Benefits:
same as above
(Proof of current enrollment is required for all Student Memberships.)

SUSTAINING MEMBERSHIPS:

Sponsor: $100.00 U.S. funds
Benefits:
all of the above plus opportunity to subscribe to Archives international art tours, listing in annual *Smithsonian Year* and the Archives *Journal*

Patron: $250.00 U.S. funds
Benefits:
all of the above plus invitation to a major museum opening at the Smithsonian Institution

Fellow: $500.00 U.S. funds
Benefits:
all of the above plus a publication relating to American art

Benefactor: $1,000.00 U.S. funds
Benefits:
all of the above plus week-end in New York or other Archives city to include tours, receptions, and subscription to annual dinner

NOTE: For those interested only in the Archives of American Art *Journal*, annual subscription is available at $35.00 U.S. funds (Student: $20.00 U.S. funds with proof of current enrollment).

To become a member please write:

Archives of American Art
Membership Office
AA/PG Building, Room 331
Washington, D.C. 20560 U.S.A.

IFLA COUNCIL: CHICAGO 1985
Division: Special Libraries
Section: Art Libraries

41-SEMART-5-E

To Know Ourselves: A Canadian Perspective on National Art Bibliography

by

Mary F. Williamson
Fine Arts Bibliographer
Scott Library
York University
Downsview, Ontario
CANADA

For internal use only:
to be brought to meeting no:
16.8. Pre-Conference Seminar
to be presented orally ✓

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There are enough new developments in international bibliographic and periodical indexing services for art to currently distract art librarians. Attention has been focussed on two particular problem areas: the development of thesauri for improved and consistent terminology, and movement towards international cooperation in amalgamating parallel and overlapping services. Content, and a concern for broad national coverage, are not conspicuous issues at the moment.

In those smaller developed nations which do not set trends in international art, there is a growing need to compile national art bibliographies of the current and retrospective literature which to date has eluded the international services. Books, exhibition catalogues and articles about art written in the country, and about artists and artistic activity in the country, must be identified. It is not intended as a criticism to say that until recently the international bibliographies were not particularly concerned with what is written about artists and architects who do not have broad international acceptance. Local art activity has tended to escape the nets cast in Paris and Williamstown, New York and London, Oxford and Santa Barbara. There are reasonable explanations. Exhibition catalogues published in the smaller countries are often little more than pamphlets, with texts that are all too brief and uncritical. In the absence of central distribution outlets, the catalogues may be published without fanfare, unknown even to nearby art librarians. Much of the writing about art may be in the form of insubstantial reviews, appreciations and interviews with artists. Without a broad range of general and specialized art magazines dealing with art themes from the past as well as the current art scene, art historians, critics and commentators may prefer to publish in mass-circulation general interest magazines, or in scholarly journals for the humanities, outside the scope of the international art bibliographies.

In Canada it has been our experience that the lack of a national art bibiography has been partly responsible for limited enthusiasm for the study of Canadian art. Other countries must share similar experiences. In Canada, the opportunity presented itself in 1982 to compile a national retrospective art bibliography. [1] The following comments draw from the experience, and address the responsibilities assumed by the compilers or editors of such projects, together with some of the implications of their work for international art bibliography and art history.

The process of compiling a national art bibliography from beginning to end involves making a series of judgements. At the same time that the editor is exercising editorial prerogatives, she is aware of a number of special interest groups which have a stake in the final publication. The first to be considered is the sponsor or funding body which has made the project possible. It may be that by means of a network of consultants, this body casts a vigilant eye on the progress of the project. In the Canadian case, certainly, consultants would be culled from the various art media, from the ranks of art writers and publishers, and in all likelihood they would represent all regions of the country, and all official languages. Whatever the national linguistic/ethnic configuration, however, assessors have strong biases, even prejudices about the share of the space in the bibliography that should be devoted to their particular interests, whether it be folk arts, architecture, photography, decorative arts, or the art of indigenous peoples. They most certainly would be alert to perceived slights against their geographical regions, or to suggestions of a preference for artists located in the main art centres.

Undoubtedly the bibliographer has anticipated communal sensitivities, and has established an appropriate weighting for the various regions and cultural groups with this in mind. Artistic activity in all parts of the country, wherever it has been written about, must be noted. This will involve including items which have marginal literary or critical value, but are important for the information they convey about activity of an artistic nature outside the major cities. By the same token, far greater selectivity is exercised in centres of artistic activity for which there is an extensive literature.

Even before making concessions to the sponsors and consultants, the bibliographer must be aware of the numerous audiences for the bibliography. The opportunity to compile a major retrospective national art bibliography is not likely to repeat itself, and the bibliography must meet the needs of all kinds of users. There are particular responsibilities associated with being an art bibliographer in a small country.

Members of the audience, at home or abroad, come from backgrounds which are almost infinitely various. The home audience may have only the dimmest awareness of the current artistic life in their country and the national art heritage. In the case of many countries in Asia and Africa, a major portion of this heritage has been removed to museums in Europe and North America, while at the same time powerful foreign-based media promote alien notions of what is art. It was in fact this reality that prompted the Section of Art Libraries, with myself as coordinator, to bring together a collection of 650 slides of East African art for presentation to the government of Kenya during the 1984 IFLA conference. [2] In such cases, the national art literature is almost entirely based outside the country's borders. In the more developed newer nations, where artistic activity tends to reflect internationally accepted art movements and trends, there may be scepticism in addition to ignorance about the nation's cultural heritage. If the shared memory of that heritage is short, this is probably compounded by a lack of indexes, guides and bibliographies providing access to what has been written about it. In my own country, a national commission on Canadian studies, in its report entitled To Know Ourselves, found that "There is probably no other country which has paid and still pays so little attention to the study, documentation and practice of its own art and artists". [3] In 1981, this comment moved the Ontario Arts Council, a provincial body with responsibility for distributing government grants to artists and arts groups, to commission me to prepare as a supplement to the Canadian studies report a survey of the resources in Ontario for research into Canadian art. [4]

The art bibliographer in smaller or less populated countries is acutely conscious that her bibliography is more likely to come to international notice than many of the art publications of her country. As a substantial reference work, it will take its place alongside other national and international art bibliographies, adding another dimension to our worldwide understanding of art. It is a cliché - but no less true - to say that in today's world, no country, artistically speaking, stands alone. In order to completely understand the art of one country it is necessary for the researcher to follow suggestions of influences and cultural connections wherever these may lead. Retrospective national art bibliographies, where they exist, provide the groundwork for this kind of study.

When the country shares its borders, it is very likely that in the days before passport and immigration controls, itinerant artists and indigenous artists criss-crossed those borders freely. For example, of interest to me is John Allanson, a wood engraver who had pursued a career and participated in major art exhibitions in England, France, the United States and Germany before meeting a premature death in Toronto, Canada in 1859. [5] There are many smaller countries which count themselves among those that can boast a native son or daughter who gravitated to the art worlds of Paris and New York, and there achieved celebrity. The careers of these artists cannot be isolated from their roots. If for an extended period of its history a country were under imperial rule, the mark of the colonial power may very well have made itself felt on architectural and pictorial traditions. The intermingling and fusing of cultures often resulted in provincial expressions of the dominant culture, or alternatively in the birth of vigorous new cultural forms.

The art bibliographer must transmit much more than information, then; she shares her interpretation of what are the prime concerns of the art of her country, and she accomplishes this through a series of decisions about what should be included in the bibliography, and how it is organized. Good bibliographies are necessarily selective; necessarily so because in any country there is a great deal written that is trivial, uninformed and repetitive. At the most basic level, the bibliographer must define what is meant by "art", and stand by that definition. Much later there follows a design for a structure and classification system, and a scheme for broad subject headings and sub-headings with divisions by geographic regions, time periods, and individual names. The weighting given to one region versus another can be expressed very eloquently by giving one region a section of its own, while another is dumped into a general section with only index terms for the region. Individual artists, fine craftsmen and architects may achieve prominence or relative anonymity in the same way. A particular form of handwork may be entirely ignored because the bibliographer decided that it was less a decorative art, with the emphasis on "art", than a form of handcraft.

Good bibliographies bring to light the names of artists and the existence of art works that have long been forgotten. It is well understood that it is works of art themselves, and not texts, that are the primary source for art study. However, the bibliographer through exhaustive bibliographic research, may rescue from oblivion an artist who is unrepresented in public art collections, because the record of his existence is a forgotten article in a little-known journal published years ago. In these cases, the bibliographer has become the artist's sole protagonist. By citing that article alongside items relating to more prominent artists, with an abstract which highlights the artist's life and career, and by indexing the article under the artist's name as well as suitable subject headings, the bibliographer can help to revive an artist's reputation. Perhaps a student or researcher sufficiently intrigued might choose the artist as a topic for further research; not implausibly an art gallery curator might learn to appreciate a work of art lurking in gallery storage, or to make a better informed assessment of a work offered for sale or as a donation. Works which are still in the possession of the artist's family might then be viewed in a new more favourable light. The art auctioneer who formerly had to depend upon standard biographical dictionaries would be in a better position to evaluate properties which he is entrusted to sell. The fact that there is information about an artist does not mean that the artist's work has overnight become significant and of value - that is for art critics and historians to debate, and public taste to decide - but it gives the artist a better opportunity to be seen and appreciated.

The editor or compiler of the bibliography then possesses a kind of power, a notion that probably makes most practitioners smile. Librarians who have laboured long and arduously over bibliographies are well aware that their skills and expertise receive scant scholarly recognition even though the results may be pronounced useful or even invaluable. Subject or enumerative bibliographies are generally viewed as one step above computer printouts. Regrettably, the art bibliographer is respected too often for her doggedness, technical skills, and capacity for exercising control over infinite numbers of shoeboxes stuffed with index cards, but not for her research or academic accomplishments. In my opinion, the national art bibliography that deserves our highest praise should itself be a work of creative scholarship, that both informs and excites the reader about its subject. To direct the reader to relevant literature on art and architecture is a partial goal; beyond that the editor should aim to ensure that the reader comes away with a more sensitive appreciation of the richness and variety of the national art heritage. For myself, I would hope that such a reader in Canada would be able to acquire a new awareness of long neglected pursuits - of Canadian printmakers who were active in English and American art societies one hundred years ago, of past generations of women artists who were esteemed in their own day, and of communities of immigrant artists working in traditional styles.

Footnotes

1. Art & architecture in Canada: a bibliography / Bibliographie sur l'art et l'architecture au Canada is a project funded by the Social Sciences & Humanities Research Council of Canada since 1982. The project is centred at Concordia University in Montreal, and is co-edited by Loren Singer (Concordia University) and Mary Williamson (York University, Toronto). The bibliography will include over 7,000 annotated entries selected from books, exhibition catalogues, essays, journals, government publications and theses published from the early 19th century to 1981. The format will closely approximate that of R.I.L.A. with the additional feature of indexes in both French and English. Major categories in the bibliography are: painting, sculpture, art media, architecture, graphic arts, decorative arts, photography, and art of the native peoples.

2. The gift of the slide collection prompted an article in the Kenya Times of 26 August 1984, by Margaretta wa Gacheru entitled: "Bid to retrieve EA's scattered cultural heritage". The following is an excerpt: "More East African art is scattered all around the world than any Kenyan can begin to know. The art is situated in art museums, galleries and libraries from Canberra to Chicago, and from London to Stuttgart to Sydney Australia and the western interest in East African art has sky rocketed over the past few years... This is why a collection of over 600 works of East African art and material culture donated by the International Federation of Library Associations to the Kenya government - may make an impact on local policy makers and potential patrons. For even though the collection ... is all on slide ... it might still wake us local folk up to the fact that East African art is highly prized (both economically and aesthetically) abroad.

3. Symons, T.H.B. To Know Ourselves: Report of the Commission on Canadian Studies. Ottawa: Association of Colleges and Universities of Canada, 1975. p.17.

4. Williamson, Mary F. "A Survey of resources in Ontario libraries for research into the arts and artistic activity in Canada." Unpublished report to the TKO Committee, Ontario Arts Council. Toronto, 31 March 1981. 33 pages plus appendices. The appendix which lists resources was published in the Ontario Library Review vol. 65 (Dec. 1981) p. 267-295.

5. Williamson, Mary F. "The 19th century revival of wood engraving: the peripatetic career of John Allanson". Paper given to the Universities Art Association of Canada conference in Calgary, Feb. 1982.

IFLA COUNCIL: CHICAGO 1985

Division: Special Libraries

Section: Art Libraries

59-SEMART-6-E

ARTSDOC: Arts Documentation Service

by

Sue Maddrell

Acting Librarian
Australia Council Library
Sydney, Australia

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Remarks:

to be presented orally ✓

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ABSTRACT - ARTS DOCUMENTATION SERVICE PAPER

Computer technology, particularly in the area of data bases and networking systems, enables arts librarians to overcome some of the problems engendered by isolation and great distances.

The Australia Council Library aims to provide greatly increased access to its large collection of press clippings on the arts in Australia through its data base, ARTSDOC. The artist's file, a 22,500 record, A-Z sequence of press clippings covering the past decade, forms the basis of ARTSDOC. It is anticipated that input from 1986 onward will include all press clippings culled by the Library, whether they are artist's clippings or more broadly subject based.

Preamble

I would like to talk today about the Australia Council's data base, ARTSDOC, in terms of its physical setting, the medium by which it is transmitted and, more particularly, the material which it contains. Margaret has already given you a good idea of AUSINET, the network concerned, so I have concentrated more on the content and nature of ARTSDOC. Please bear with me in any repetition of the background common to ARTSDOC and AARTI - it's a case of "same country, but different collection and data base".

Physical setting

Two of the factors which have a major impact on the provision of arts information in Australia are the country's population size and distribution, and the distances between cities. As Margaret has already noted, Australia has a population of 15 million, small in relation to its total land surface, which is approximately equal in area to the United States, excluding Alaska. This population is largely city based, with most capital and regional cities being located on the coastal fringe. Existing arts information collections are for the most part located in these cities. They cover much the same range as do arts libraries in other countries, from academic to corporate and governmental libraries.

Distances between capital cities are in many cases great - Sydney and Perth for example are over three and a half thousand kilometres apart: Perth and the west coast of Australia are in fact closer to Singapore and South East Asia than to Sydney and the east coast.

A number of problems result from this 'tyranny of distance'(1) as Geoffrey Blainey has called it - access to collections is restricted, public awareness of the existence of specialist collections, and in some cases professional knowledge of their coverage and content are limited, simply because of geographical factors.

Collections in fact are often inaccessible in two ways:

1) They are located right across the country and free access to the material itself is limited to those able to go to the library.

2) Equally importantly, knowledge of the library collection, gained by searching the catalogue or browsing through the collection, is severely limited.

Solutions

Australian librarians have used a number of traditional ways of making knowledge of their collection content more widespread - the publication of acquisition lists, bulletins and directories, and the creation of special interest groups such as ARLIS, for example.

Computer technology, particularly in the areas of data base creation and network management, has offered us a very real chance, with its disregard for geographical constraints, to provide a far wider range and number of people with access to our collections.

As Margaret has noted, AUSINET offers a national service with sufficient scope and sophistication of retrieval to make it a very useful carrier for arts data bases.

Each new data base on the one network enhances the contribution of the others. The three arts data bases - AARTI, ARCH and ARTSDOC - and the two general data bases - APAIS and ANB - noted by Margaret form the nucleus of an arts network which should grow considerably over the next decade. The Australian Film and Television School has recently undertaken to create a film data base on AUSINET. The Dennis Wolanski Library at the Sydney Opera House, one of our most important performing arts collections, is working toward joining the Australia Council in providing press clipping-based information within the next few years.

A brief picture of the Australia Council and the library at this stage should be a useful introduction to a description of the data base and its contents.

Australia Council and Library

The Australia Council, a statutory authority, is our federal government's major funding and advisory body for the arts in Australia. Our equivalent of the Arts Council of Great Britain, the National Endowment for the Arts, and the Canada Council, it comprises eight art form boards, each of which functions in its own art form area. Specialist project officers assess grant applications and assist the elected members of each Board to formulate policy in specific areas.

The library serves the staff and the members of Council and its Boards, the arts community, and the general public - a very diverse range of users, and, by definition, of demands, skills and priorities.

The collection comprises around 6,500 volumes, 170 journal subscriptions, pamphlet and video material, and a unique collection of press clippings. It is anticipated that the ARTSDOC data base will eventually incorporate the major part of the library's collection, but, as it contains at this stage press clippings only, I will concentrate on this area in my paper.

Press clippings collection

The clippings, which number around 100,000, have been collected by the library from 1968 to date. They cover the range of art forms dealt with by the Boards - aboriginal arts, architecture, design and community arts, craft, literature, music, performing and visual arts - and include other areas of interest to the Council as a whole, such as government arts policy, arts management, broadcasting and technological, health, legal and business developments as they relate to the arts.

The clippings collection is filed in two separate sequences - one is subject based, the other covers individual artists in all art forms. It is this 22,000 clipping, A-Z biographical file which was chosen to launch the ARTSDOC project because it was more organised than the subject file and was more easily marketable.

The collection represents a unique and significant research tool on the arts in Australia.

For many of the artists covered by the file, the clippings can represent the only documentation of their work generally available to the public. This is particularly the case where there is not a frequent, widespread and comprehensive reviewing of the arts, outside the daily press. AARTI, in this sense, complements ARTSDOC through its centralised coverage of other forms of documentation - periodical material, exhibition catalogues, and monographs.

In broader terms, the collection represents a significant view of the arts in Australia as reported in mass market newspapers at any given time.

As any librarian who has had to deal constantly with press clippings knows all too well, they can be a significant management problem in terms of access, storage and maintenance. A national arts information study conducted by the Australia Council in 1981(2) certainly confirmed this. It noted, at the same time, the importance of the information provided by press clippings collections.

As many of the problems revealed by the study are universal, I won't detail them here, but will mention the two which had most weight in the Library's decision to create a press clippings data base - that is accessibility and maintenance.

- Accessibility

  Press clippings are currently filed by the main subject of the clipping, with copies being made for other subjects only if they are considered significant. There is therefore, for most of the clippings, only one main point of access to the files. Retrieval of other material on the clippings is for the most part impossible.

- Maintenance

  The clippings files appear at times to be expanding at an exponential rate. Not only is the actual incidence of press reporting increasing, but duplication of individual clippings to cover all significant subjects also leads to growth of the files. They are demanding of space and staff time for maintenance, and unstable because of newsprint composition and quality.

Enter ARTSDOC.

In 1981, the Australia Council endorsed a proposal to create a pilot press clippings database. This original proposal was expanded to the current ARTSDOC project, endorsed by Council in 1983, which aims to create an arts data base, beginning with the press clippings in the artists file and ultimately incorporating much of the library's material.

There are two complementary parts to the project at this stage - an online data base which provides indexed access to the press clipping collection; and a microfiche set of the press clippings.

The project is intended to provide very useful solutions to a number of problems:

- The capacity to index each press clipping fully will greatly multiply the number of access points to each clipping and ensure as complete retrieval of its content as possible.

- Further, the sophistication of retrieval techniques available on AUSINET will increase the number and type of searches which can be undertaken.
- Efficient use of staff time in searching the collection will be enhanced.
- Data records, which are essentially the blue print of each clipping, will be available on a greatly increased scale to a wide range of users who may undertake their own searches. It is quite likely that, in a number of instances, information on the data record itself may be sufficient, and searchers may not need to go to the press clippings at all. If they do need to do so, they can either contact the library for a copy of the relevant clipping(s) or may purchase their own set of fiched clippings.

ARTSDOC data base

Sue Boaden, the librarian who masterminded the whole project, consulted in some detail with other arts librarians to ensure that the project was as well planned as possible. This included consultation with librarians already working with arts data bases - for example, Margaret - and with our National Library, which was at that stage setting up a newspaper indexing service.

Consultation was also aimed at establishing whether the Council should create a data base which was in essence a prototype for other libraries, or whether there was the possibility of a cooperative data base incorporating a number of press clippings collections.

As it transpired, there were no other libraries ready at that stage to begin work on a cooperative data base. The library has therefore created its own data base with a structure that will enable others to join it in the future much in the manner of the Australian National Gallery and AARTI.

Development of the total project was undertaken by the librarian, in consultation with Horan, Wall and Walker, a Sydney-based firm of information brokers which provided, inter alia, the expert computer programming assistance necessary to set up and manipulate the data base.

The personalities collection was chosen as the pilot area for indexing because:

a) it was a discrete section of the clippings;

b) it was, and is, in frequent demand for a number of uses;

c) comprehensive indexing of the personalities press clippings would ensure at least minimal coverage of contemporary Australian arts activity;

d) it was a less expensive proposition than the subject section;

e) a "who's who" of Australian arts, which is what we have created, is very marketable.

The project has taken 18 months to move from endorsement by Council to the stage where we have around 22,000 records loaded onto AUSINET. As you can all imagine, or will know from personal experience, this has been a time of learning and testing for us all.

We have run into a number of challenges, especially in the areas where library conventions and computer logic (or the opposite) meet. It's been an object lesson in the very real need for librarians to become more closely acquainted with computer logic and programme design at the creative end, rather than just be users of existing systems.

The library chose to build the data base on an in-house system, using an IBM-PC, a Tallgrass 35 mb hard disk and dBase II software, then load it on to AUSINET when ready. This was done for a number of reasons:

a) it will increase library staff familiarity with the data they are handling and give them practice in the use of computerised technology;

b) it will provide easier access and handling of the data, as staff can run programmes whenever necessary;

c) it will provide a greater degree of accuracy, as we can ensure errors are corrected and alterations entered whenever necessary, rather than at the set times prescribed by the network providers;

d) it will be less expensive in the long run.

I should mention here that we have not indexed all the press clippings. The subject file of 80,000 clippings is simply too big for us to index and will remain as it is. We are continuing to index current artist clippings and from 1986 we will commence indexing all clippings.

Data records are based on a modified MARC format which has been created to ensure that it will cater for a range of library material, from press clippings to monographs.

As the sample data record shows, all press clippings are fully indexed, both in terms of bibliographic detail - author and title of the article, newspaper name, date and city of publication; and in terms of the content - all personal and corporate names, all titles of books, plays, etc., and all relevant subject areas.

Clippings have been indexed for the most part by two librarians, who are contracted to the Council and work in the library, both to minimise frequent movement of the clippings files and to ensure that any problems or developments are speedily relayed and understood.

One of the pre-requisites of the data base project was the creation of authorities - personal name, corporate name and subject - to standardise indexing. These authorities have grown quite considerably - there are, for example, around 13,500 personal and 5,500 corporate names.

It is likely that the authorities will be used by the Council itself as the basis for its computerised registry and statistical system, and may be available to other libraries for use with their own collections.

Three hundred records were loaded onto the AUSINET QUE, or private, data base, during the developments of the project system, to allow us to check the appropriateness of dBase II, the ease and accuracy of transfer from our in-house system to AUSINET, and the existence of any input or searching problems which had not yet surfaced. Needless to say, we found a few of the latter.

Keyboarding of the data was originally done by a contracted keyboarder, working in the library. As the number of records was too great for one person to complete within a reasonable time, keyboarding was also contracted out to two other agencies.

In future clippings will be indexed on a weekly basis, then keyboarded and stored in the in-house system pending the monthly AUSINET update. Access to this most current information is still through the Council library.

Uses

The data base can be put to a number of uses, including:

a) searching on specific artists or organisations;

b) research on a particular area of arts practice;

c) establishing the extent, pattern and growth of arts reporting in Australia.

Paula Baxter noted, in Art Documentation, Summer 1983, the need for a "biographical information database on contemporary European artists who are hard to verify".(3) ARTSDOC provides very much this sort of data base on Australian artists. It can be used in conjunction with other data bases, such as AARTI and ARCH, to obtain as full a coverage of specific areas as possible.

It offers the opportunity, in conjunction with other forms of arts documentation such as contemporary slide archives, to provide a fuller picture of arts practice.

Fiche material

The 22,000 biographical press clippings from 1968-1984 have been microfiched. These fiche are available as a set to all libraries, organisations and individuals interested in them. They contain clippings, filed alphabetically by artist's name and then chronologically, on 13,500 artists.

It's anticipated that the fiche will provide a complementary service to those with access to the data base, and a stand alone service to those without access to, or particular interest in it. It is envisaged that five yearly microfiche sets will be issued.

Future developments and conclusions

The major aims, then, of the ARTSDOC project, are:

- to increase awareness of the press clippings collection;
- to make the material in it more accessible to all users;
- to multiply the points of access to the collection, and to increase the number of ways in which they may be used;
- to provide a far wider range and number of users with information both via the data base and the microfiched sets of clippings.

Users are still able, and welcome, to ask the library for information from the collection, as we are maintaining a master file of clippings to overcome the problems caused by necessary delays in keyboarding records and fiching clippings.

There are a number of possible developments, both within the project itself and in the wider fields of arts information and technology, which promise to further improve the provision of arts information.

The library's pamphlet file, which contains a wide range of valuable material, currently accessible only at one point, will form a valuable addition to the ARTSDOC data base at a later stage.

The book collection is the most accessible of all the library's holdings, as material is given as many subject headings as necessary. It is anticipated that this section of the holdings will also be added to the data base to increase knowledge of its contents.

I have mentioned the Australian Film and Television School's decision to establish a data base on AUSINET, and the Sydney Opera House library's intention to pursue a cooperative venture with the Council's library within a few years. Other performing arts collections around Australia are looking at joining forces, whether it is in a cooperative network, or in forming a performing arts data base on AUSINET.

It is self-evident that the greater the number of arts data bases and the wider the coverage on any network, the more both provisions and users will benefit.

This is the case not only within our own countries, but also across national boundaries. We've been fortunate in Australia over the past few years to have had access to a number of overseas networks through MIDAS. The development of more advanced systems in 1984 has enabled us to return the compliment, providing access to our networks and data bases, and closing even further the gaps between collections.

Footnotes

(1) Blainey, Geoffrey. *The Tyranny of Distance*. Melbourne, Victoria: Macmillan, 1968

(2) *Arts Information in Australia: the role of the Australia Council*. North Sydney: The Council 1981

(3) Baxter, Paula. "Using an art database in an academic library", *ARTdocumentation*, v.2 n.34 (Summer 1983), pp.89-90

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.OZC00022251
001 0022251
003 850423
005 850108
007 PC
082 AC-P
100 Woodham, Anne
245 Imagination takes wing with Fevvers.
260
300 Ill. m.
440 Bulletin. Sydney. 8 Jan 1985:72
500
600 Carter, Angela; Stead, Christina; White, Patrick
610 Adelaide Festival (1984); University of Adelaide
645 Nights at the circus; company of wolves; Bloody chamber; Shadows
    dance; Magic toyship; Heroesand villains; Love; Infernal desire
    machine of Dr Hoffman; Passion of new Eve; Fireworks; Exercise in
    cultural history.
650 Fiction; Writing; Women authors
651
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PRESS CLIPPINGS ARTSDOC

FIELD NUMBERS

ARTSDOC RECORD NO.	0	0	1	
INPUT DATE	0	0	3	
PUBLICATION DATE	0	0	5	
CATEGORY	0	0	7	PC
DOCUMENT LOCATION	0	8	2	AC-P
AUTHOR	1	0	0	
TITLE	2	4	5	
PUB DESCR MONO	2	6	0	
PHYS DESCR	3	0	0	
PUB DESCR SERIES	4	4	0	
NOTE	5	0	0	
PERSONAL N S Hs	6	0	0	
CORPORATE N S Hs	6	1	0	
TITLE S Hs	6	4	5	
TOPIC S Hs	6	5	0	
GEOGRAPHIC S Hs	6	5	1	.102

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60-SEMART-7-E

Architecture without the capital A: documentation in a post-modern age

by

Robert Bruegmann
Department of Architecture and Art History
University of Illinois at Chicago

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7-3 Pre-Conference n:5

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ARCHITECTURE WITHOUT THE CAPITAL A: DOCUMENTION IN A POST-MODERN AGE

By Robert Bruegmann, U. of Ill. at Chicago, Dept. of Architecture and Art History

I wonder how many of you have had the experience I had? On an "architectural tour" of one city or another I am whisked by the most wonderful buildings, great factories or "Tudor" houses from the 1920s, let's say, in order to rush to the next house attributed to Frank Lloyd Wright. What is so ironic is that no one, without being told, would ever have suspected that the poor, remodeled thing we were rushed all that way to see was worth taking a second look at let alone that it was the product of a great creative genius. But such is the power of the notion of architecture with a capital "A."

What do I mean by the notion of architecture with a capital A? Let me cite Sir Nikolaus Pevsner who wrote in the opening lines of his famous book, a History of European Architecture, that Lincoln Cathedral is a piece of architecture, bicycle shed is mere building. Now at first glance this might seem perfectly reasonable and certainly innocent enough, but I think there is a lot more here than meets the eye. The distinction between high art and low art (or mere building, for Sir Nikolaus) has long been a fixture among some observers of architecture or art. What was new in the 20th century was the set of consequences that arose from that distinction.

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For the avant garde modernists of the 20th century the role of architecture was a very important one. It was capable of transforming the built environment and through that means, changing people's lives. We are all familiar with some of the megalomaniac schemes of architects like Le corbusier who proposed wiping out great areas of mere building in order to rebuild the center of Paris according to his own ideas, or the great American experiment in "Urban Removal" after World War II. Architects justified wiping out whole areas of good, if run down, housing on the grounds that by giving poor people good, sanitary fixtures and plenty of light and air, they would have surroundings in which poverty, crime, imorality would be discouraged. It is in part because of such well publicised and monumental failures as the Robert Taylor Homes that modern architecture has come in for such harsh criticism in the last few decades. I'm sure I don't have to remind you of these. According to its critics, Modern architecture is too big, too insensitive to the surrounding architecture, too intolerant of the way people experience buildings.

Now, what does all of this have to do with art libraries? Quite a lot, I think. First, I would like to suggest that perhaps libraries of art may have tacitly lent support to the destruction of some of our cityscapes and may, in fact, still be doing so. Not that this was or is at all intentional. But the libraries of art and architecture are definitely products of the age of architecture with a capital A. If you went into most major art libraries in the 1920s in Paris or the 1950s in the U.S. you would find journals and

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books that discuss the career of Le Corbusier or Frank Lloyd Wright, but you would have been unlikely to find a single word in all the materials in the library about the individual houses that stood on the site of the housing project or even about the average building in Paris that would have been wiped out by LeCorbusier's scheme. Imagine for a moment the architects themselves walking into the library and finding this to be the case. It certainly would not have been likely to inhibit them in their schemes. I think the same could be said about the municipal official or even the devotee of the old buildings. Very little that anyone would have found would have given much encouragement to the view that such buildings ought to be saved. It seems quite possible to me that if the libraries had been stocked with books on the average buildings of our cities we would have been much less likely to tear them down.

Now, I am sure some of the librarians in attendance here are saying it is not their fault. One objection might be that since they got started as collections about high art, perhaps architecture libraries should just stick with this aspect and leave the more general history of the built environment to the historical societies and general libraries. Certainly historical societies like the Chicago Historical Society have started to enter the field of architectural history in a major way. But for the architecural library to relinquish this role altogether merely perpetuates the problems caused by the distinction between high art and mere building and makes it more difficult for designers and historians to get into their hands materials that would allow them to appre-

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ciate and perhaps to enhance the fabric of the city. Another argument might run like this: the librarian can only put on the shelves the books and journals that are published and they would be perfectly happy to do this if only historians would get around to writing them. In fact this is happening, although very slowly. I would like to suggest that there are plenty of other things that might go into the libraries that would give a great deal of information on the average buildings of our cities. Some of these things are already being collected by enterprising libraries like the Avery Library at Columbia. There you can consult a wide variety of planning and preservation studies, some published, some in manuscript form, ephemeral pieces, manuscript items, maps and even large collections of microfilmed photographic views of New York City. I would like to suggest that the architecture library could profitably move even further from the role of being a passive collection point for books and articles on architecture with a capital A in its attempt to provide the materials for just the kind of studies whose lack I have lamented, studies on architecture with a lower case a, studies for the post-modernist age.

I thought that I would give examples based on two projects I have worked on. Although they are quite different in scope and method, they have in common the attempt to document large chunks of the city that could not by any stretch of the imagination be called architecture with a capital A and for which art libraries were of little help. The first was a study that got underway as a project of the Historic American Buildings Survey, a part of the Federal Govenment's National

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Park Service. During one of their typical summer recording projects I was assigned as historian on a study of Benicia California, a very old town by California standards and briefly the state capital in the mid-19th century. When I arrived all that was known of Benicia was that the building used for the state capital had survived although it had been largely reconstructed. We were supposed to do measured drawings of this building and several others thought to be the major monuments of the town. After I arrived I realized that what was extraordinary about Benicia was not any single building but the ensemble of buildings. Here was a whole 19th century town virtually intact although at that point well disguised by later additions and remodelings. But how could I begin with this subject? There were a few short books and articles, but they told me nothing at all about the average houses in town. After a great deal of looking around I discovered two sources that were absolutely invaluable. One was a set of fire insurance maps dating to 18xx, 19xx and 19xx. The other was an old book of assessment records that was kept in a closet in the county clerk's office. The fire insurance maps were important because they showed me exactly what was standing at specific moments in the past. The assessment records were just as valuable because although they were dated to the 1930s, long after the structures were built, they gave an estimated date of construction for each building, a fact the assessor needed in order to calculate the amount of depreciation that should be figured for each building during their assessment calculations. I made a file for each building including a xerox of the assessment sheet and a xerox of the appropriate

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portion of the insurance maps. Using the two things together I could establish pretty well a chronology of the buildings and then worked out a history of the small cottage type buildings that make up most of the town's building stock. When I published my book at last there was something in the library about the town's average buildings. But in retrospect it would have been so muh easier if the town library had copies of the Sanborn maps. Fortunately there is underway a massive efforts at bringing the information on Sanborn maps to a wider public. The Library of Congress has published a complete catalog of maps in its collection, the largest in the country, and there is underway a gigantic project by the Chadwyck Healey Co. of London to microfilm this entire collection. A much easier matter, however, would have been for the library to go to City Hall and to see if no longer useful documents like the assessments book could be transfered to the library or at least copied for library use.

This was a simple, almost primitive project compared to the one I am working on now. I am doing a major book on Chicago architects Holabird and Roche/Holabird and Root. The firm's commission books record some 8,000 commissions up to 1945 when my narrative will stop. The firm has given its drawings of this period to the Chicago Historical Society. There were initially over 1 million of these although a number have been weeded out since that time. There were also extensive ledger books containing the firms financial records, perhaps 30 of these all unpaginated and unindexed. The first thing that

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had to be done was to catalogue all the drawings, which was done with a grant from the federal government's NHPRC agency. Then I had to index all of the ledgers and all of the other firm records. Cards with drawings information and informatio from the ledgers were all put together in files in alphabetic order. Then I needed to index all of the publications on the buildings. For this project I could start at the library of the Art Institute but even with their superb Burnham Index to periodicals there were only references to perhaps 60 structures. Beyond this, however, I was on my own. Unfortunataely no Chicago newspaper is indexed before the 1950s except for a few years in the teens. To get any information I was going to have to do the indexing myself. I chose to use the business journal the Economist because it was the best single source on real estate news. Making an index for This was tedious, to be sure, since every issue of the Economist runs to over a thousand pages and it took workers months of hard labor to xerox every article and enter it into the card file, but it was necessary if I wanted any written sources for many of these buildings. Even with all of the cards which by now numbered some 10 thousand I still needed to know a lot more, especially on houses and other small buildings. I didn't know where some of the buildings were, a house for Mr. Allen on Grand Blvd., for example done in 1888, but where on Grand Blvd. was it? Or I knew the location but I didn't know whether or not the building was actually constructed since, when I drove to the site, a more recent structure stood on the site. Here what I found was that by checking city directories I could often find addresses. These had to be converted into current addresses. Then I

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could take the addresses and find the location on the fire insurance maps and check the configuration to make sure that the plan seemed to conform to what we had on the drawings.. Then I had to make an index of every address because sometimes a building might be called 'Investment building for Mr. Smith' and other times the 'Apex Jewelry store' but I had no way of knowing this was the same building without this index to check it since there were so many entries. Then we plotted every commission on a map. By this method we often found out that references fo a building on Dearborn street were actually referring to a set of drawings that was listed on 23rd Street, the cross street, or Federal streert, the street that ran behind the building.

All of this work was done for the catalogue raisonné of the 1000 or so projects I was documenting. But this was still working on each building, one at a time. For the text I wanted to make other kinds of explorations. I wanted to talk about various buildings produced by H&R and how they fit into the cityscape of Chicago. How, for example, did the dozens of H&R automobile showrooms on the city's near south side fit into the picture of Chicago's development generally? to give one example of an essay I wished to write. Here my old standby the fire insurance map was helpful and I could read closely automobile periodicals of the time for references, but this kind of work is like looking for a needle in a haystack. There was no easy way to find out what the earliest automobile building on the strip was, who designed most of the buildings, what the average cost was or who owned them. This

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would have taken months and months of reading through journals like the Economist. This is also exactly the problem faced by preservation commissions when a building is nominated. When the Brooks Building by H&R was nominated to the National Register a few years ago I was called for some comments. How many buildings or this type were there? Was this building extraordinary in any way? Again, there was no easy way to answer these questions.

This kind of problem has led to a vastly increased activity in thefield of surveying historic buildings. Cities all over the country are trying to look at every building in a districtor a city, and then rating them so there is some kind of basis for an informed judgment about the landmark decisions. Perhaps the most ambitious study of this type that I know of is being undertaken by the city of New York where they are trying to survey every building in all five boroughs by a windshield survey then enter some rudimentary information on each into the computer. Then research work is being done on a selected number of them judged to be of exceptional importance. For these buildings a search is made in the docket books that contain notices of the city's building permits. I could cite a large number of other projects of this type. Perhaps the most satisfactory one I know of is in San Francisco where the foundation for San Francisco's architectural Heritage has surveyed the downtown in this way, although without the computer, and has published a really excellent book on the subject. Cambridge Mass. and New Orleans are other American cities working on extensive surveys, but still many European towns have a major headstart

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on those in the United States. Let me cite the case of Bologna in Italy as just one example. Here a Communist city government has made a most extensive inventory in an effort to restore the entire town center **for the benefit of its current inhabitants.**

All of this sounds quite admirable and it is, but there is one thing about it that is quite problematic.

One of the conspicuous features of these studies is that they are being undertaken for a very specific purpose and all of the data being collected is aimed at that one end. It is also conspicuous that these studies are not, as far as I know, being coordinated with architecture libraries. More often than not a little book emerges as the result of the studies and the thousands of notecards or the computer data bank is left sitting in the basement of some governmental office building.

It is for this reason that we at the U. of Illinois at Chicago have started a major pilot project called Inchibuild', or the Index of Chicago building. It is our intention to create a computerized index that will index every building in the city. First there will be an inventory of existing buildings done by a standard windshield survey. Then we will index major periodicals relating to architecture as well as city builing permits. The permits information is all on microfilm at city hall and we obtained permission to copy the microfilm rolls. We now have most of the materials in hand and we have done a pilot project using a number of journals in the 1880s but because this is obviously a

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gigantic project we will not get much further until we get major funding. Also we think that it may be possible to piggyback our project onto some projects that are much bigger still. For example, we might be able to hook into the city's computerized data network that already indexes every building currently standing in the city, an index they need for building permit violations. They wouldn't want us to have the violations information of course and we don't really need it for our historical research, but the data base showing us every existing building and signaling every time a building /or demolition permit is issued would be an enormous head start. The technical problems here are great but by no means insurmountable. This kind of approach promises to revolutionize the way architecture of the city is studied. It would eliminate the vast majority of time most researchers have to spend just collecting the materials. Here would be a much more comprehensive list than they could ever compile, indexed by every category. - - - How many two-flats were built in Chicago in the 1920s? What was the location of every fire station built during the 20th century? What were all the buildings were designed by the D. H. Burnham Co.? Ultimately we could expect that the computer could draw a diagram showin the location of all synagogues in the 1880s or the pattern of new buildings in 1913.

I have moved very far from the notion that architectural history consists of an analysis of two facades by Frank Lloyd Wright, and certainly far from the view of modernist historians like Giedion whose writing, while wonderfully stimulating and informative, was unabashedly polemical in intention. For

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Giedion it was only the avant garde architects like Wright or Le Corbusier that deserved to be chronicled by him since everything else was mere ly transitory. This created a kind of prejudice that made it hard for scholars in other fields to deal with. One of the most exciting things about this much broader view of architectural history is that by looking at the other kinds of information that will be obtainable through the expanded data collection I am talking about we will know much more about land acquisition, about construction companies, about real estate financing and about dozens of other topics. Ultimately it promises to bring the study of architecture back into contact with many of the other humanistic disciplines with which it often parted company during the modernist era. It might even help save our cities.

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Division: Special Libraries

Section: Art Libraries

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ARTISTS IN CANADA DATA BASE

by

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The Artists in Canada data base

Artists in Canada is a union list of vertical files on Canadian artists held by the Library of the National Gallery of Canada and a number of other institutions across Canada. It began as a checklist of only the holdings of the Library of the National Gallery, but was later expanded to include other holdings as well. Originally compiled manually, the union list has been automated for some years and is in the process of becoming an on-line retrieval service.The checklist was first published in 1969, the union list in 1982.

Currently, the Library maintains close to 26 000 files on Canadian artists or those thought to be or accepted as Canadian artists, which includes those who were born in Canada but spent most of their working lives abroad, such as J. W. Morrice, W. H. Clapp, Paul Peel, or artists who, born abroad, came to Canada to live and work, for example Paul Kane and J. E. H. Macdonald. Our claim to these artists probably has more validity in the former case than in the latter. I don't know how other museums and galleries handle the question of nationality, but it is an important one for Canada, which is often only a stopping place - I am thinking of the military and other important transient artists. To put it in simple terms, the Library tries to collect materials which document the activities of artists who are working in Canada or who did so in the past, and this sometimes involves being very generous with the interpretation of what is a Canadian artist.

The title Artists in Canada was chosen with this in mind, rather than Canadian artists, for instance. Our procedure may involve laying claim to an artist already claimed by another country. We do, of course, also maintain files on manifestly non-Canadian artists, but they do not figure in this context, since they do not form part of the automated system. We claim, and we live up to that claim, that we gladly accept all likely prospects - within our somewhat hazy definition - and that establishment of a file on any given artist is governed soley by the availalbility of material, never by any judgement on artistic merits.

The term "artist" has been used in a very broad sense within the field of the visual arts. Craftspeople of all kinds will be found alongside painters, sculptors and printmakers, as well as the new breeds of video and performance artists and holographers. Illustrators, photographers and architects are also included.

The files usually contain a questionnaire, called a Biographical Information Form, originally, as a rule, handwritten and sometimes decorated with sketches by the artist, on the artist's life, education, honors, etc., catalogs and exhibition announcements too small to catalog, other handwritten material such as letters, many newsppaper clippings (we subscribe to a national clipping service), photocopies of other items, contributed by the artist, the artist's family and friends, etc.

The Biographical Information Forms were once sent out systematically to artists belonging to the major Canadian artists' societies, such as the Royal Canadian Academy and the Canadian Society of Painters in Watercolors. With the lessening importance of these societies in recent years, it has become more difficult to get the forms to the artists, but they are still sent out whenever an address is found (and there are fields in the automated Artists in Canada record for the dates on which the form was sent and received back). Today, however, the artists are more businesslike and return neatly typed curricula vitae rather than the oldfashioned handwritten variety.

In a fair number of cases, such as lesser known or emerging artists, a vertical file may be all the material availalble to the researcher, and in any case it is valuable source material.

From the beginning, dates taken from the information found in the file, or from reference sources or communicated by researchers with precise knowledge were inserted into the record as it appears in Artists in Canada. Where firm dates could not be found, an apporximate date or dates were given, preceded by "fl." for "flourished". This expression, once limited to classical, medieval or other personages from the remote past, now appears to have come into general use, in spite of the injunction in the Anglo-American cataloguing rules, 2d edition. The record also gave an indication of the artist's province of residence and the medium or media in which the artist worked.

Names are in the commonly found form, and cross references from fuller variant forms, abbreviations, etc., are placed into the appropriate field of the automated record. There are problems in determining the name or names to be used, and a policy is in the process of being worked out as to which authority is followed. In cataloging, we follow the Anglo-American cataloguing rules as much as possible, which means that the artist is entered under the name appearing on published material, since it is presumably the name the artist actually uses and is known under. A standard developed by the National Gallery of Canada and promoted by the Canadian Heritage Information Network (CHIN) specifies "the most commonly used form of name", and the Publications Division of the National Gallery uses "the name readers will expect to see". Forms of name actually found on works of art are often inconclusive or too brief to be helpful, but there is much suspport for the idea that curators should prescribe the form to be used and that one single form be established for all files maintained throughout the National Gallery.

All artists' names in the Artists in Canada data base are routinely checked against the names in the CHIN artifact file. These forms are established by curatorial staff with the aid of the materials in the Library's vertical files, particularly the Biographical Information Forms. Since the artifact file lists art works actually held in institutions, the names found there represent only about 5% of those in the Artists in Canada file.

In 1969, the Library began toproduce, and to sell at cost, microfiche of selected artists' files, when it became apparent that the requests for photocopying would exceed the Library's ability to meet them. (A 66-frame format was introduced in 1974, the standard 98-frame format in 1978.) Today, about 240 of these files on fiche are available, and something like 70 are added to this number every year. This is not an easy task, since any file is of little use unless the materials in it are edited and put into chronological order, and the documentalists do this work in addition to their regular duties. The editing consists of sorting the material and mounting all pieces on white paper with double-sided tape. Files to be filmed are selected on the basis of size, so that they fill a standard 98-frame microfiche, and since the larger files belong to the better known artists, it is these files which become available on fiche. Occasionally, dead artists' files are filmed even when they do not fill a fiche. Unfortunately, the work, once done, is not done for all time, and the files have to be updated as new material is added to them, and the fiche supplemented.

Artists in Canada continued in the established form until 1977. This edition contained all the information found in the preceding one, augmented by new entries and all corrections made up to that time. There were changes in appearance and format, but the fundamental difference was that the book had been produced by computer and was computer typeset. In 1976, all the information contained in the earlier editions was entered into the data base of the National Museums of Canada's National Inventory Programme (then known for short as NIP, now known as CHIN, for Canadian Heritage Information Network). The keyboarding was done through the Library's own terminal, and by the same means it was hoped that the information in the data base could be continually kept up to date.

The information in the Artists in Canada data base was categorized into nine fields: artist's name, cross-reference for other forms of the name, birth date, death date (where applicable), flourishing date (if no other dates were available), medium or media, province of residence, micofiche availability (for National Gallery Library microfiche only), related art dealers (i.e. those handling the artist's works). The data base could be searched on any field and the information sorted into a variety of lists.

Once the information on the files in the Library of the National Gallery was available in printed form, the idea of a union list of files naturally suggested itself. Writing about the 1977 edition of Artists in Canada, Susan Hasbury, the person who was responsible for it then - and is now - said: "With the computer facilities now available to us, it is conceivable that [Artists in Canada] could expand into something comparable to a union list, including not only the [National Gallery Library] files but also those files found in other Canadian libraries with fine art collections."1) This possibility, raised at a CARLIS (Canadian Art Libraries) meeting in 1978, became a reality in 1979, when several Canadian art librarians met with Noël Balke, then Chief Librarian at the National Gallery, to discuss the scope and eventual implementation of such a project. Later that year, the possible alternatives for the listing of files - ranging from a more or less complete inventory of files anywhere to a list of National Gallery Library files only augmented by holdings elsewhere of artists not in the National Gallery Library list - and sources of funding were investigated.

The National Library of Canada in 1978 had done a survey of Fine arts library resources in Canada, in which considerable attention was devoted to vertical files, and in April of 1980, all the institutions listed there as maintaining files were sent a letter explaining the project and asking for lists of files to be added to the data base. Of the 67 institutions contacted, 17 returned lists and some others committed themselves to sending lists later. In the end, information on the holdings of 19 other libraries and art galleries across Canada was included in the 1982 edition of Artists in Canada. The publication had grown in size from 112 to 358 pages.

Once this edition had appeared, work flagged on the project, but not interest, certainly not the interest of the Library of the National Gallery in an undertaking which seemed to meet a need and considerable public approval. The National Inventory Programme, the project of the National Museums of Canada which was to turn a "scattering of Canadian museums, each stewing in their own privacy, into a community that cared to share information,"2) was in the doldrums at this time. NIP suffered from an inability to edit and update information. The National Gallery was not the only institution to become disenchanted with this state of affairs; institutions right across Canada which had been willing to cooperate and were hoping for tangible benefits in the organization and registration of materials felt equally exasperated. "In the late 1970's, it was evident [that] this computer technology had reached its saturation point. It sat around in offices annoying curators no end, until one day it became clear to the National Museums Corporation [that] NIP no longer met the requirements of Canadian museums. New technology was needed."3)

The National Inventory Programme, implemented in 1972 to provide technical and financial assistance to museums, had at least served to demonstrate the complexity of museum data and of its utilization in an automated system.

Enter Control Data Corporation, which, with assistance from subject specialists and museum professionals, had developed the PARIS system. PARIs, which stands for Pictorial and Artifact Retrieval and Information System, is the name given to a group of resources within Control Data Corporation that has been committed, since 1979, to the needs of institutions such as museums, galleries and archives, which preserve for, teach and research in, the arts and humanities. Control Data established four experimental data bases to test the PARIS system; among these were the Hill Monastic Manuscript Library at St. John's University in Collegeville, Minnesota, and the Renaissance panel paintings at the Cleveland Museum of Art. PARIS met the needs of these diverse collections satisfactorily, and Control Data began to look around for a large network of museums in which the system could be further developed and refined.

Late in 1980, therefore, they approached the National Museums of Canada with a proposal for a joint project to implement PARIS in the National Inventory Programme network. So it was that in February of 1981, the Canadian Heritage Information Network, as it had then become, began using the PARIS system to meet the following objectives:

a) to provide the tools necessary for museums to manage their holdings in an efficient and effective manner;

The problem of an information resource for design was addressed quite differently by John A. Walker in his Glossary of Art, Architecture and Design Since 1945 (1973)⑬. Walker sees design as an aspect of contemporary art and focuses on the radical, alternative, and conceptual design groups of the postwar period - Ant Farm, Atelier Populaire, Haus-Rucker, Archizoom, Superstudio, and others. He has presciently identified some of the essential design phenomena of the postwar years - the Aspen Design Conference, Alternative Design, Blow-Up Furniture, Office Landscape, and the Italian Craze - but, as with the previous works but for different reasons, Walker's compendium gives quite a one-sided view of the post-war design scene. It does, however, have the particular virtue of focusing on design as a specifically contemporary practice without having to drag along all the modern classics. In his entry "Good Design," Walker addresses the heritage of European modern design as a special case, one argument among many, of the postwar situation.

Perhaps the most comprehensive volume to document the postwar design scene is Contemporary Designers (1984)⑭, which includes entries for over six hundred designers in a wide range of fields including industrial design, graphics, textiles, interiors, stage, film sets, and fashion. Based on the idea that design is what professional designers do, it breaks no new ground in establishing boundaries for design documentation but nonetheless sets an example of acknowledging the diversity and plurality of the contemporary design scene.

This same approach to the history of design, which focuses on a group of important designers and the objects they produced, also dominates the way art museums have presented design to the public. This is not surprising since it is an extension of the decorative arts connoisseurship model. A good example is the recent exhibition,

b) to provide a system which would allow the exchange of information throughout the museum community in Canada;

c) to eliminate the backlogs which have resulted from an inadequate computer capacity in the National Inventory Programme;

d) to help resolve existing operating problems of client museums.

The central feature of PARIS is a modularly designed computer product called BASIS. This is a self-contained data management system which can accomodate all kinds of data, both numeric and textual. It is used primarily for enquiry and retrieval purposes. One of the system's outstanding features is its user-friendly query language. BASIS consists of the following modules:

a) The BASIS central system makes the searching for information possible; without it, none of the other modules can be used;

b) The FORMS (BATCH INPUT) module allows the loading and/or updating of information in the BASIS data base;

c) The REPORT module produces on-line or batch reports in various formats;

d) The MONITOR module is an auditing tool for the data base administrator;

e) The OLIVE module allows On-Line Input, Verification and Editing;

f) The SORT module allows retrieval of the results of data base searches;

g) The PROFILE (PROCEDURE FILES) module simplifies complicated searches.

Along with a new system went a new name, and Canadian Heritage Information Network is intended to reflect the nation-wide and all-encompassing services envisaged for the system and to signal, one assumes, a clean break with the past. Besides the PARIS system, which is to be used for data relating strictly to artifacts, and which supports a national information exchange of collections and related data, CHIN is also able - and willing - to provide services to the National Museums Corporation which may vary widely. Through this second aspect, CHIN supports a number of small data bases for applications internal to the National Museums Corporation (NMC).

The fate of Artists in Canada hung in the balance for a while, CHIN being uncertain just how it could be used and whom it should or could serve. In September of 1984, CHIN was once again in a position to support the Artists in Canada data base, and after many meetings and many modifications to the host program, the data base was converted to the new system.

In March of 1985, the data base was on-line in its new form. The old nine-field record format had been expanded to 30 fields. The lack of specificity which had limited the usefulness and accuracy of the information in the old file has been allelviated by the addition of the new fields. To give one example: previously, the location field indicated the province in which the artist worked, but it was not clearly understood as either the province in which the artist currently resides or the province of birth. The new fields allow the indication of the place of birth (the city, the province and the country), the place of death, and the current address.

An on-line search can be made on any one or any combination of fields. Inthe old data base, one could find sculptors in Alberta, for example, whereas in the new system it is possible to execute the kind of detailed search which analyses the number of women print makers who immigrated from Czechoslovakia in 1968 and are now living in Toronto. The data base will be accessible to anyone with a CHIN terminal on a read-only basis. It is a national resource maintained by the National Museums of Canada.

Updating the Artists in Canada file is an enormous task which the editor estimates will take about two years to accomplish. Each of the files in the Library of the National Gallery must be gone through for biographical details. Biographical dictionaries, exhibition catalogs, curatorial files and other sources are all checked for information needed to establish as complete and accurate a data record as possible.

The union list aspect of the data base must also be updated and expanded by contacting the libraries and galleries which participated in the 1982 version, for the state of their holdings. By the time the next edition of Artists in Canada appears, it will list the holdings of at least 30 libraries and galleries, many of them communicated after 1982. The publication date for the next edition will likely be 1987 or 1988. Although the printed list of names and their file locations has been a popular and useful tool for librarians, there will be more active promotion of the on-line information retrieval opportunities available through the data base. Much of the information in the new data base will appear only on-line and not in the printed version. It is our hope that the expanded scope of the data base will not only serve to locate information about Canadian artists but will assist in the identification and study of broader trends and movements in Canada's cultural history.

Footnotes

1) "Artists in Canada." CARLIS Newsletter, v. 3, no. 4, Spring-Summer 1978, p. 3.

2) "A CHIN above the rest." Ottawa Magazine, March 1984, p. 12.

3) Ibid., p. 13.

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FROM THE HISTORY OF THE DECORATIVE ARTS TO THE HISTORY OF DESIGN: SOME PROBLEMS OF DOCUMENTATION

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From the History of Decorative Arts to the History of Design: Some Problems of Documentation

by

Dr. Victor Margolin

ABSTRACT

The history of design is a new field that has just begun to come together in the past ten years. Yet, there is still no consensus on what the field includes. On the one hand, design is a fundamental act of ordering and arranging, and, on the other, it is something that professionals do. Also at issue is whether the field should include only work for mass production and mass communication or whether non-industrial work, such as crafts, should also be included.

In addition, there is also the distinction between the emerging history of design and the traditional history of decorative arts. But, despite the lack of clear definitions in the new field, there are various archive and information retrieval projects underway. Although existing documentation can be useful for librarians, this documentation needs to be expanded to reflect a broader definition of the history of design.

FROM THE HISTORY OF DECORATIVE ARTS TO THE HISTORY OF DESIGN: SOME PROBLEMS OF DOCUMENTATION

Victor Margolin
University of Illinois, Chicago

As a design historian, I am especially pleased to speak today before a group of art librarians on the subject of documenting the history of design. My aim is not only to encourage you to recognize this new field, which is distinct from the history of architecture and planning, as a significant one that merits your attention and support, but also to explain some of the problems we historians face in defining it. These problems are ones that you will also encounter as you get involved in its documentation.

Before addressing some of the central issues in the history of design, I would like to briefly describe the early stages of its development. Although individual historians and teachers have been interested in aspects of the history of design for a number of years now, the field first began to coalesce about ten years ago when a set of specialized histories was introduced in the British polytechnic schools to support the existing craft and design courses. Largely taught by art historians who drew on available material from related fields, these histories were designed in response to the demands of studio practice.

In 1977, the field's first professional association, the Design History Society, was formed in Britain. Through its newsletter and annual scholarly conferences, the Society has been at the forefront of discussions related to the definition and development of the history of design. In 1983 an American counterpart organization, the Design History Forum, was founded at the annual meeting of the College Art Association in Philadelphia and this group has met at the CAA for the past three years. Several groups of design historians have also formed in Scandinavia.

Two symposia on the history of graphic design have been held at the Rochester Institute of Technology in Rochester, N.Y. (1983 and 1985) and the proceedings of the first symposium will soon be published. ① On the international front, a Design History Workshop was held at the Chicago Congress of the International Council of Graphic Design Associations (ICOGRADA) in 1978 and a session on graphic design history, at which case studies of graphic design in Chicago and Canada were presented, was held at the 1983 ICOGRADA Congress in Dublin. Following that Congress, a Working Group on Graphic Design History was formed by ICOGRADA with Professor Michael Twyman of the University of Reading as its Chairperson. At the ICOGRADA Congress to be held next month in Nice, there will be three sessions on graphic design history and it is expected that ICOGRADA will regularly include sessions on graphic design history at its future congresses. However, the International Council of Societies of Industrial Design (ICSID), has yet to show the same enthusiasm for the history of design and it is not clear that this will become a priority for the organization in the near future.

In the realm of publications, the annual proceedings of the Design History Society's conferences, published by the Design Council in Britain, have been important forums for debates about design history teaching and methodology, as well as a place to publish scholarly articles.② The Newsletter of the Design History Society, which began publication in 1978, has been a regular

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vehicle for the exchange of ideas, review of exhibitions and publications, sharing of news, and exploration of new approaches to the subject. In 1980, the journal Block began publication at Middlesex Polytechnic in Britain and generated in its early issues some of the most important critical and theoretical articles on the history of design.③ And just two years ago, a group of colleagues and I at the University of Illinois in Chicago founded Design Issues, a journal which is becoming an international forum for discussing the history, theory, and criticism of design. Another journal which presents important articles on design history is Culture Technique, published by the Centre de Recherche sur la Culture Technique in Paris; and shortly the Design History Society will begin its own scholarly publication, the Journal of Design History, which will increase the number of places where scholarly and theoretical articles on the history of design might appear.

Yet, despite the proliferation of new publications, academic courses, conferences, and exhibitions at a number of places in the world, there is still no consensus on what the history of design includes. Part of the reason is that the term "design" remains problematic. On the one hand it is a fundamental act of ordering and arranging materials for which no particular professional training is required. As Victor Papanek states

> All men are designers. All that we do, almost all the time, is design, for design is basic to all human activity. The planning and patterning of any act towards a desired foreseeable end constitutes the design process.④

On the other hand, "design" is defined as something that trained professionals do and, in that sense, it is related specifically to objects of mass production and mass communication. ICSID states that

> Industrial Design is a creative activity whose aim is to determine the formal qualities of objects produced by industry. These formal qualities include the external features but are principally those structural and functional relationships which convert a system to a coherent unity both from the point of view of the producer and user...⑤

And ICOGRADA defines a graphic designer as "one who has the sensibility, skill and experience and/or training, professionally to create designs or images for reproduction by any technique of visual communication."⑥

If we were to base a history of design soley on the way designing has been defined in a professional sense, we would be able to explain the way that a vast array of objects and images have arisen within the industrial system of production and distribution. but we would not have a complete picture of how objects and images in general function in the overall formation of a society.

To develop our understanding of this phenomenon, we have to return to Victor Papanek's more comprehensive definition of design. Here we can connect "design" to "material culture," an already well-developed scholarly field which focuses less on the way an object is produced and more on the way it makes evident some aspect of past experience. As Brooke Hindle writes:

> Material culture is fundamentally the story of man's physical environment and his manipulation of it. How do the elements of material culture grow and develop? What are its social and personal origins, and what is its social and personal impact? Viewed in these terms, material culture embraces a large portion of human history, but it is a different portion from that with which we are most familiar.⑦

The distinction between the broad definition of design as material culture and the more limited definition of design as professional practice for industrial production and mass communication is central to the problem of defining a history of design. The design historian John Heskett, along with other historians such as Arthur Pulos and Edward Lucie-Smith, supports the latter definition. In the opening chapter of his pioneering book, Industrial Design, he states:

> Whatever the particular circumstances, however, industrial design is a process of creation, invention and definition separated from the means of production, involving an eventual synthesis of contributory and often conflicting factors into a concept of three-dimensional form, and its material reality, capable of multiple reproduction by mechanical means. It is thus specifically linked to the development of industrialization and mechanization that began with the Industrial Revolution in Britain around 1779...⑧

While the approach taken by Heskett and many others is a valuable way of coping with an otherwise vast amount of material, it cannot provide the more comprehensive definitions of social life that a broader definition of design can. By following the existing professional divisions between designers, craftsmen, and artists, as well as the distinction between professional and non-professional designers, it excludes many influences that are significant determinants on design practice today. If we take a broader "material culture" view, we can begin to appreciate the differing meanings that objects take on socially when they represent a mix of production techniques, particularly today when the increasing automation of production and design processes has fostered a renewed interest in small scale (low-tech and craft-based) production techniques. In an important article that seeks to define craft history as an area of study, Philip Wood writes:

> While a history of craft in industrial society must examine the important area of the ways in which mechanization has affected handwork skills and techniques, it should not simply be based on tracing the 'survival' of the handcrafts in the face of competition from cheaper, mass-produced goods...It should take a wider view that includes a study of changing lifestyles in a technological age and the effects of these attitudes to design in everyday life.⑨

Although Heskett and Wood differ as to the types of objects they choose to study, both have in common a concern with the social context of the object. This recognition of the social dimension is given more emphasis in the history of design than in the traditional connoisseurship model of art and decorative art history which concentrates on the aesthetic qualities of a series of masterpieces, whether paintings, jewelry, or furniture. Although we don't usually think of the decorative arts as embracing mass produced objects, the connoisseurship model has also been applied to modern and contemporary design such as chairs and coffee grinders, as well as posters and books. The essence of the connoisseurship approach is a concern with individual creative genius and its results, rather than with the social reasons for making and using objects and images. Thus, when we use the term "decorative arts," we are referring to some degree to a class of objects but more so to an attitude, a way of looking at objects and images as primarily aesthetic forms.

Recognizing the distinctions between design as professional practice and material culture, and between the history of design and the history of decorative arts, it may be helpful to review briefly some of the documentary literature to see how such distinctions do or don't come into play. Within this literature, it should be noted, there are no consistent definitions of either "design" or "decorative arts." The Dictionary of Decorative Arts, edited by John Fleming and Hugh Honour, is a case in point. Objects are described according to their formal qualities. Modern furniture by Alvar Aalto, Charles Eames, and Marcel Breuer is presented cheek by jowl with Louis XIV sideboards and Gothic Revival chairs by A.W.N. Pugin. In the section on "glass," objects ranging from a Syrian jar of the 2nd century to a contemporary glass bowl from Finland by Tapio Wirkkala are presented in a sequence that is differentiated only by changes in production techniques. The inclusion of modern designers is largely determined by the heroic advance towards modern design that was first chronicled by Nikolaus Pevsner in Pioneers of the Modern Movement in 1936. ⑪ Once the authors push beyond World War I, where Pevsner stops, their selections become erratic, even arbitrary. For example, the Braun firm is included, but not Olivetti. If the editors ar guided by any principle, it is the formalist one of "good design," as represented by the design collection of the Museum of Modern Art.

Simon Jervis's Penguin Dictionary of Design and Designers (1984) ⑫ leads one to expect a volume that concentrates on industrial and graphic design when, in fact, Jervis begins his documentation in the late 15th century. Like Fleming and Honour, he makes some token inclusions in the 20th century, generally the traditional heroes of modern design such as the Bauhaus masters, Alvar Aalto, George Nelson, and Marcello Nizzoli, as well as the American consultant designers of the 1930s and a few others. Despite its use of the words "design" and "designers" in the title, Jervis's dictionary, with its preponderance of entries on craftsmen and pre-industrial artisans, is still conceived within a decorative arts framework and tells us little about what a history of design might be.

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"Design Since 1945" at the Philadelphia Museum of Art. The catalog is organized on a decorative arts model with such categories of objects as Appliances and Plastics mingled with the classic decorative arts groupings of ceramics and glass, furniture, metalwork, and textiles.⑮ The exhibition included most of the classics of postwar modern design - Arne Jacobsen's "Egg" chair, Max Bill's wall clock, and Ettore Sottsass Jr.'s "Valentine" typewriter, to name just a few - but, as Jeffrey Meikle observed in his review of the show, "One would hope that other museums proceed further in dropping abstract aesthetic criteria and in adopting historical and cultural significance as criteria for establishing the organizing themes of future exhibitions and for use in selecting artifacts to be displayed."⑯ Meikle was echoing the sentiments of Herbert Gans who wrote in his catalog essay, " 'Design Since 1945' is, for this sociologist, a treasure trove of progressive upper-middle class culture and a collection of its more typical artifacts."⑰

A different kind of design exhibition, closer to the material culture than the decorative arts approach, was mounted in Chicago in 1983, not by an art museum but by the Chicago Historical Society. Titled, "Chicago Furniture: Art, Craft, & Industry, 1933-1933," it provided a great deal of information about the history of Chicago - its economy, its labor force, and its industrial growth.⑱ Rather than celebrating an exemplary design style as did the Philadelphia show, which argued for the tradition of modern functional design, the Chicago exhibition included a range of styles from period furniture to art pieces in order to address the way that furniture design in Chicago changed in the past 150 years. Through the exhibition, one was able to see the diversity of design approaches that have often existed side by side. A similar approach can be seen in the program planned for the ICOGRADA Congress in Nice next month, "The Soulby material - the contribution of graphic design to everyday life in an English market town, 1796-1927." Here the attention will not be on the careers and exemplary objects of famous international designers but rather on the issues of how graphic design contributes to daily life, often through anonymous production.

The foregoing discussion should help us to see more clearly what needs to be done as far as documentation goes. We need to find some middle ground between the recognition that designed objects are social artifacts which are received and given meaning by a public and the acknowledgement that such objects are made by someone or some group whose design concepts and methods are also worthy of attention.

At the University of Illinois in Chicago, we have tried to address this duality in our planning for design resources and collections for the study of design. Our working definition of design is intentionally broad: "Design is the production of two- and three-dimensional forms by human or machine processes for practical purposes." Our intent is not to restrict ourselves prematurely but, within our theotetical definition of design, to impose practical limits as these become necessary. Since we are located in Chicago, a microcosm of American design, planning, and architectural history, it is natural for us to concentrate our collecting on material produced locally although, with a solid base in Chicago design, we can also move out to attract collections of national or international significance.

Since the University of Illinois at Chicago is a public university, we must serve the larger community as well as our own students and faculty. Thus, we are considering ways of organizing our collections so they will be relevant not only to the needs of the historian but also to those of the working designer, the teacher, and the entrepreneur.

As part of our research, we are looking at new technologies which can enable the storage and retrieval of large amounts of information. One of the most promising projects in this regard is the Graphic Design History Videodisc Archive at the Rochester Institute of Technology. The intent of this project is to assemble a large collection of original documentation, some of which the organizers have already, as well as slides borrowed from many sources. This material can be mastered onto inexpensive videodiscs that can store as many as 108,000 images for easy retrieval , including retrieval by computer.

Another promising use of technology for the storage of printed information is the computerized database. Perhaps the most comprehensive design data base thus far is CéCIle, which is generated by the Centre de Création Industriel at the Centre Pompidou in Paris. The data base covers all aspects of design from visual communication to urban planning. It presently includes more than 20,000 references and the Centre de Création Industriel promises the addition of 10,000 more each year.

Another useful database, compiled at Leicester Polytechnic in England, is "Design International," whose compilers plan to supplement the initial 2500 entries with at least 1000 new ones each year. Such databases as CéCIle and "Design International" are presenting in a new more flexible form the kind of information on design history previously available only in printed indexes such as Art Bibliographies Moderne ~~and~~ Anthony Coulson's excellent work, A Bibliography of Design in Britain, 1851-1970. ⑲

The formation of new archives and information retrieval systems related to the history of design indicates the growing interest of libraries in the field. ⑳ However, as I have stated, there is still a good deal of disagreement about its basic concepts and this situation will remain until we can discuss the problems of definition, scope, and methodology at greater length. These are not simple problems but we are fortunate that they have begun to surface so early in our field's development.

Given this state of uncertainty, we need to consider how the art librarian or archivist can begin making decisions about what kinds of design history material to collect or document. The guidance of existing dictionaries and bibliographies, such as those I have mentioned, should be useful even though such publications do not represent the broadest possible definition of design. However, we also need to be thinking about expanded documentation. For example, we need to combine biographies of designers and design firms with histories of individual tools and appliances, as well as information on various printers, merchandising organizations such as department stores and mail order firms, and consumer groups. There is also the question of whether or not to include the crafts with design. Should there be separate craft collections and documentation or should all object and image production be subsumed under one rubric? The formulation of new categories of information will also lead to greater documentation in the form of new bibliographies and databases, books, articles, and archives.

The concept of "local history" as an organizing principle for a design collection is also a good one. It establishes manageable boundaries for gathering material, focuses on material that might be close at hand and relatively easy to ferret out, and generates primary documentation for a multitude of studies that are desparately needed to provide the groundwork for more comprehensive histories. ㉑

In conclusion, let me reiterate that we still know comparatively little about the history of design. Although many major figures, and some minor ones, in the design field have been identified, there is still much to learn about the way designed objects and images are produced by societies in general, both the advanced technological ones and those in the developing world as well. Clive Dilnot has argued that the "conscious ordering of materials and elements of social life for human ends is indivisible from the essence of humans as transformative beings, defined by their ability to transform a given environment in congruence with desired patterns of organization and meaning. This, in turn, is fundamentally identical to the design process. The professional design process is a particular variant that has narrowed its global scope in favor of the development of special skills and abilities."㉒

If designing is a central human function and not just a particular professional practice, then it warrants our profound understanding and requires a systematic and thorough documentation of its history. But this history far transcends the sequence of canonical objects that we have previously drawn from the decorative arts. By accepting the broader definition of design as the production of the material culture that represents all aspects of our lives, its history is no longer just a spectacle that we observe, but a process in which we participate.

FOOTNOTES

1. *Coming of Age : The First Symposium on the History of Graphic Design* (Rochester, NY: Rochester Institute of Technology, 1985).

2. These include papers from the conferences in 1978 (*Design History: Design and Industry*), 1979 (*Design History: Past, Process, Product*) 1980 (*Svensk Form: A Conference about Swedish Design*), and 1984 (*From Spitfire to Microchip*).

3. See Fran Hannah and Tim Putnam, "Taking Stock in Design History," *Block 3*(1980): 25-26, 30-34; Tony Fry, "Design History: A Debate?" *Block 5* (1981) : 14-18; Tony Fry, "Unpacking the Typewriter," *Block 7* (1982): 36-47; Tony Fry, "Cultural Politics, Design and Representation," Block 9 (1983): 40-49; and Phil Goodall, "Design and Gender," *Block 9 (1983)* : 50-61.

4. Victor Papanek, *Design for the Real World* (New York: Bantam Books, 1973), 23.

5. *World Design Directory 1983* (IFI/ICSID/ICOGRADA), II-4.

6. Ibid., II-1.

7. Brooke Hindle, "How Much is a Piece of the True Cross Worth?" in *Material Culture and the Study of American Life*, edited by Ian Quimby (New York : W.W. Norton, 1978), 15.

8. John Heskett, *Industrial Design* (New York and Toronto: Oxford University Press, 1980), 10-11.

9. Philip Wood, "Defining Craft History," *Design History Society Newsletter 24* (February 1985) : 29.

10. John Fleming and Hugh Honour, *Dictionary of Decorative Arts* (New York: Harper & Row, 1977). This book was published in England as *The Penguin Dictionary of Decorative Arts*. For additional examples of how the decorative arts approach is used to interpret more recent objects and images, see Bevis Hillier, *The Decorative Arts of the Forties and Fifties: Austerity/Binge* (New York: Clarkson N. Potter, 1975)and Philippe Garner, *Contemporary Decorative Arts from 1940 to the Present* (New York : Facts on File, 1980). At the time of the latter book's publication, Garner was Sotheby's expert on modern applied arts, reinforcing the connection between the sale of objects as art pieces and their definition as decorative arts.

12. Simon Jervis, *The Penguin Dictionary of Design and Designers* (Harnomdsworth: Penguin, 1984). See the critical review of Jervis's dictionary by Hazel Conway in *Design History Society Newsletter 23* (November 1984), 13-15, and Jervis's reply in *Design History Society Newsletter 24* (February 1985), 6-7.

11. Nikolaus Pevsner, *Pioneers of the Modern Movement from William Morris to Walter Gropius* (London, Faber & Faber, 1936).

13. John A. Walker, Glossary of Art, Architecture and Design Since 1945, 2nd ed. (London: Clive Bingley, and Hamden, CONN.: Linnet Books, 1977).

14. Ann Lee Morgan, ed., Contemporary Designers (Detroit: Gale Research, and London: Macmillan, 1984).

15. Kathryn Hiesinger and George Marcus, eds., Design Since 1945 (New York: Rizzoli, 1983).

16. Design History Society Newsletter 21 (April 1984), 16.

17. Herbert J. Gans, "Design and the Consumer," in Design Since 1945, 32.

18. See the excellent catalog by the exhibit's curator Sharon Darling, Chicago Furniture: Art, Craft, & Industry, 1883-1933 (New York and London: W.W. Norton, 1984).

19. Anthony J. Coulson, A Bibliography of Design in Britain, 1851-1970 (London: Design Council, 1979).

20. The American Institute of Graphic Arts in New York published "A List of Graphic Design Resources" several years ago that included 117 organizations worldwide with archival material in graphic communication.

21. See Katherine McCoy, ed., Design in Michigan, 1967-1977 (Detroit, Wayne State University Press, 1978). Though essentially the documentation of a juried selection of outstanding design produced in Michigan, this volume contains a brief interesting history of design in Michigan prior to 1967. See also, STA Journal v. 1, no. 2 (Winter 1980) for a special issue on the history of graphic design in Chicago.

22. Clive Dilnot, "The State of Design History, part II : Problems and Possibilities," Design Issues, v. 1, no. 1 (Spring 1984), 19.

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155-ART-2-E

The "State of the Getty" Projects and Plans of the J. Paul Getty Trust

by

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Program manager, Getty Art Histroy Information Program
Santa Monica, California, USA

KEYWORD(S):

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The J. Paul Getty Trust is both older and younger than people tend to assume. Established in 1953 as the J. Paul Getty Museum, the Trust became a private operating foundation in 1968 with the construction of the re-created Roman villa that houses the present Museum. Only in 1982 did the Getty Trust receive the proceeds of Mr. Getty's estate. Since then, as an operating trust, it is required by the United States Tax Code to create and operate its own programs by spending four and a quarter percent of the average market value of its endowment in three out of every four years.

Under the leadership of Harold M. Williams, President and Chief Executive Officer of the Trust since 1981, three areas were identified for attention in addition to the Museum: scholarship, conservation, and education. In keeping with these choices, the Board of Trustees committed the organization to seven operating programs: The Getty Museum, the Getty Center for the History of Art and the Humanities, the Getty Conservation Institute, the Getty Art History Information Program, the Getty Center for Education in the Arts, the Program for Art on Film, and the Museum Management Institute.

In 1983, the Trust acquired a large tract of land in the Brentwood area of West Los Angeles, and, in 1984, chose the New York architect Richard Meier to design permanent facilities for the Center for the History of Art and the

Humanities, the Conservation Institute, and the Museum, the latter to allow the villa in Malibu to house the Greek and Roman antiquites collection exclusively.

Anyone wanting a copy of the recently published Program Review of the Getty Trust's activities should write to the Office of Public Affairs, J. Paul Getty Trust, 1875 Century Park East, Los Angeles, California 90067.

The J. Paul Getty Museum

In 1974, the full-scale recreation of the Villa dei Papiri outside Herculaneum was opened as the new home of the Getty Museum. At that time, the collections were concentrated in three areas: Antiquities (chiefly Greek and Roman), decorative arts (chiefly 18th-century French furniture and objects d'art), and European paintings prior to 1900. In 1981 drawings began to be collected; in 1983, with the advent of John Walsh as Director, a collection of 144 medieval manuscripts were purchased from Peter and Irene Ludwig of Aachen, West Germany; in 1984 the acquisition of eight collections of photographs created the Department of Photography; and in the same year the Department of Sculpture and Works of Art was established to collect sculpture from the Middle Ages to 1900, as well as furniture and works of art from areas other than France.

The Getty Museum's acquisition policy is to strengthen each of its seven collections, but not to create a large, general art museum. If its acquistion funds are substantial, they are also carefully allocated. Its staff is required to observe strict limits at auction, to negotiate prices carefully in private sales, and to honor the letter and spirit of European export laws.

In addition to curatorial functions, since 1978 the Museum has sponsored a Department of Academic Affairs that offers seminars, lectures, study in residence for scholars, and programs for graduate and undergraduate students, all relating to the collections of the Museum. The Museum's long-standing educational program will receive even more emphasis in the future, and the J. Paul Getty Museum Journal will continue to be published, now with an illustrated supplement of new acquistitions.

The Getty Center for the History of Art and the Humanities

The Center, directed by Kurt Forster, will sponsor advanced research in art history as part of a multidisciplinary examination of institutions, culture and history. To supplement its emphasis on western culture, an extra-European focus will concentrate on pre-Columbian and Ibero-American art.

The Getty Center will gather established and emerging scholars from art history, the humanities, and the social sciences for varying periods of time to pursue individual and collaborative studies. The first group will include about 20 invited senior scholars and additional applicants from junior levels. A program of dissertation fellowships, research assistantships, and internships will aid Ph.D. candidates and recent Ph.D. recipients.

To support the work of these scholarly programs, facilities are being developed in the Center's Santa Monica location:

> The Library, which has collected over 200,000 of a projected half million volumes on Western art from the Bronze Age to modern times, will offer access to the libraries of UCLA and the holdings of the Research Libraries Group.
>
> The Photo Archive, which is presently cataloguing approximately 1,000,000 photographs, concentrates on the areas of Greek and Roman antiquities, Medieval art, European painting and drawing, and European decorative arts.
>
> The Archives of the History of Art collects primary documents that illuminate the development of art history as a discipline. These documents include unpublished

studies; the research files, correspondence, papers and archives of scholars, critics, artists, collectors, and dealers; and materials relating to historical views of the ancient world.

The Getty Conservation Institute

Established in 1982, the Conservation Institute is dedicated to the principles that conservation practice should combine the efforts of the curator, scientist, and conservator; and that the artist's original conception of the work of art should be a prime consideration. Directed by Luis Monreal, the Conservation Institute's home will be in Marina del Rey until, like the Center, it joins the Museum in the new facility in Brentwood some years from now.

Three programs will make up the work of the Institute:

(1) scientific research on materials used both on and around the work of art, as well as the effect of environmental conditions on the work of art;

(2) the collection and dissemination of conservation information, including the projected development of a library of approxiamtely 50,000 volumes of current and out-of-print books and periodicals, the assumption of responsibility for publishing Art and

Archaeology Technical Abstracts (AATA), and the establishment of databanks of information basic to conservation; and

(3) the advanced training of conservators through seminars and workshops, internships and advanced apprenticeships, and professional exchanges.

The Getty Art History Information Program

This program, to which I am attached, seeks to harness the computer to the information needs of the researcher in art history.

To date, the Art History Information Program has

(1) worked to foster international cooperation through the support of automation-related activities of the Comité International d'Histoire de l'Art (CIHA) and of last September's Second International Conference on Automatic Processing of Art History Data and Documents (co-sponsored by the Scoula Normale Superiore in Pisa);

(2) assumed operating responsibility for four existing information resources:

the International Repertory of the Literature of Art (RILA), a bibliographical indexing and abstracting publication for art-historical literature that plans to merge with the French C.N.R.S.'s Répertoire d'Art et d'Archéologie;

the Avery Index to Architectural Periodicals, an indexing service based at Columbia University's Avery Library that, in addition to its printed version, is available online through the Research Libraries Information Network (RLIN);

the Art and Architecture Thesaurus, a still-developing, hierarchically structured thesaurus of terminology for the history of art and architecture;

and the Provenance Index, begun at the Getty Museum and intended to trace both the collections and sales of works of art;

(3) and sponsored projects at other institutions that could contribute to the development of databases and the standards that govern them:

the Architectural Drawings Advisory Group (ADAG), at the National Gallery's Center for Advanced Study in the Visual Arts, a consortium of institutions that seeks to develop a standard cataloguing record for architectural drawings, to be used in a central system;

the Census of Antique Art and Architecture Known to the Renaissance, at the Warburg Institute in London and the Biblioteca Hertziana in Rome, which is developing a data-base in conjuction with videodisc of the material in that scholary project;

the Witt Library, at the Courtauld Institute in London, which seeks to catalogue the photographs and reproductions of that collection on computer;

and the Museum Prototype, a consortium of eight American museums experimenting with the development and sharing of automated catalogue records of objects.

With the recent arrival of a Director, Michael Ester, and the establishment of offices in Santa Monica, the undertaking of some new projects, especially in the area of developing tools for the researcher, can be expected. The Art History Information Program has also assumed responsibility for the data processing needs of all Getty Trust activities.

The Getty Center for Education in the Arts

The Getty Center for Education in the Arts is dedicated to improving the quality of art education in American schools. With the aim of fostering sequential and systematic instruction in art history, criticism, aesthetics and practice, two programs have been undertaken:

(1) the National Case Study Project, a study of the art education programs in seven U.S. school districts, conducted in collaboration with the Rand Corporation, has resulted in a report that documents the circumstances and methods that have produced discipline- based art programs;

(2) the Getty and Institute for Educators on the Visual Arts, a five-year pilot project to encourage discipline-based art education, has concentrated on personnel development and curriculum implementation in nine Los Angeles school districts.

The Center will sponsor a national symposium on discipline-based art education, a project to develop a model for analyzing the discipline-based content in existing art education programs, a series of discussions to broaden the training of art teachers, and a project to creat a children's art education series on television (in collaboration with the National Endowment for the Arts).

Anyone wanting a copy of "Beyond Creating," the summary of the report of the National Case Study Project, should write to the Getty Center for Education in the Arts, 1875 Century Park East, Los Angeles, California 90067.

The Program for Art on Film

This joint venture with the Metropolitan Museum of Art will

(1) compile a Critical Inventory of Films on Art for the purpose of examining the quality and content of recognized films as well as cataloguing and analyzing little-known art films, and

(2) bring together art historians and film professionals in a Production Laboratory to develop new approaches and technical applications for presenting art on film.

Museum Management Institute

This intensive four-week summer course, begun in 1979, is intended to enable mid- and senior-level museum staff to develop and apply managerial capabilities more effectively. Administered by the Art Museum Association of America and the University Extension of the University of California, Berkeley, the Institute covers personnel management, financial management, information systems, marketing, and legal and governance issues.

The Grant Program

The Getty Trust is allowed by the United States Tax Code to give away a small fraction of its income, making possible the establishment of a Grant Program. Foremost among the

activities of this Program is the Publication Program, which subsidizes the publication of highly specialized research, major reference works, scholarly catalogues of major museum collections, special exhibitions catalogues, final excavation reports, collected symposia papers, special issues of existing journals, and, in rare instances, new journals. In addition to publications, the Grant Program supports the scholarly cataloguing of museum collections, the interpretation of major works in museums, the work of recent recipients of the Ph.D., the development of discipline-based art education curricula in schools, and certain projects in the area of conservation.

Anyone wanting a copy of the guidelines of the Grant Program should write The Grant Program, J. Paul Getty Trust, 1875 Century Park East, Los Angeles, California 90067.

Other addresses:

The Getty Center for the History of Art and the Humanities
The Getty Art History Information Program

401 Wilshire Boulevard, Suite 400
Santa Monica, California 90401

The J. Paul Getty Museum

P.O. Box 2112
Santa Monica, California 90406

The Getty Conservation Institute

P.O. Box 2315
Santa Monica, California 90406

The Program for Art on Film

980 Madison Avenue
New York, New York 10021

The Museum Management Institute

Art Museum Association
270 Sutter Street
San Francisco, California 94108

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AICARC AND THE ARCHIVES OF MODERN ART

by

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Editor of AICARC

Chicago public Libr.

I am very pleased and grateful to have received your friendly invitation to speak to you today about AICARC , especially because I see it as an opportunity to further an all too seldom dialogue between the IFLA Art Libraries Section and the International Association of Art Critics, of which I am a Vice-President and in whose name I am editing the AICARC-Bulletin.

The english abbreviation for the International Association of Art Critics is"IAAC",though in the following I will be using the french abbreviation "AICA" for "Association Internationale des Critiques d'Art" from which the Bulletin derives its name. AICARC is a contraction of the two terms AICA and ARCHIVES.

It seems that there exists a sort of unwanted but constructive provocation since the invitation to lecture here is probably due to an article in AICARC which caused certain feelings of uneasiness and disagreement with your president Philip Pacey. This article in the 1st/1983 issue of the AICARC Bulletin was an interview with Professor Sven Sandström, my predecessor as Editor of the AICARC-Bulletin (1). In this article, Mr.Sandström , the founder and for many years director of the Documentation Center for Modern Swedish Art in Lund,expressed the opinion that a documentation center must be directed by people who are not only documentalists but are also active art researchers. In a reply, printed in the 2nd/1983 issue of AICARC, Mr.Pacey contradicted this opinion. His article was entitled "AICARC and the IFLA Section of Art Libraries: an agenda for cooperation". As was already clear by its title, the article was a very constructive critique which placed more emphasis on the common goals as on diverging opinions. Mr.Pacey expressed hope, that the cooperation between IFLA Art Libraries Section and AICARC would make progress at the Congress in Chicago. Of course I share these hopes myself, because I fully agree with your goal of making art information universally available. I don't believe that our views on the ways and means to reach this goal are incompatible. If I have understood Mr.Pacey correctly, he is a commited defender of the "indivisibility of art libraries" and therefore worries about the tendency towards autonomous "Visual Resource Libraries" and autonomous Documentation Centers which are not integrated into "Art Libraries".

I am afraid that Mr.Pacey takes me for one of these "separatist" documentalists,which I am obviously not, neither in theory nor in practice. As a matter of fact I am in charge of "Documentation" at the Swiss Institute for Art Research, which for us consists of a library, a visual resource library and a documentation center, which contains primary source materials as well as archival material (2). In our Institute, all of these areas work very closely together, which also makes sense to me.

Nevertheless, I must confess that up to now I haven't been able to resist the temptation to do art research, and therefore am not as negative about the combination of art research and documentation as Mr.Pacey is. However I don't want to take an unconditional stand point on this issue I don't believe that the director of a documentation center necessarily has to do research and to publish himself. However , he or she should be an art historian and should carefully follow the developments in the research process, because in many instances art documentation is a contribution to research and acquires both its importance and function through the research process itself. New discoveries in documentation help to further research and the formulation of new questions in research are unhesitatingly followed by new demands upon documentation centers. Therefore,it is not only necessary to passively follow the developments in research, but to actively support them. There is a current rate of interaction between documentation and research. It is this close connection (between documentation and research) , that has caused AICA to become intensively concerned, since the 1960s, with the problems of art documentation and to publish the AICARC-Bulletin, which is subtitled "Bulletin of the Archives and Documentation

Centers for Modern and Contemporary Art". Eventhough AICARC primarily adresses itself to institutes who collect primary source - and archival materials,that doesn't mean that AICA and its Bulletin support the institutional separation of archives and documentation centers from art libraries. In our opinion the organizational concept of the participating institutions is less important than the duties which have to be performed. This responsability consists of making available the necessary documents for researching 19th and 20th century art. From it's very beginning AICARC has been devoted to promoting a most effective support of research through documentation. The formation and function of AICARC are a result of a fundamental change in the art historical view of the 19th and 20th century - a change which became evident in the altered interests of research. What AICARC has to do with this change of conception which led to the revision of 19th and 20th century art historical writings and in what manner this revision is related to documentation, I would like to try to explain in the following, because it is essential for understanding AICARC'S aims and activities.

Beginning in the sixties this process of revision put in question a view of the 19th and 20th century art that could be termed "modernist". The "modernist" point of view was created by art critics, museum curators and art historians of the impressionist generation, who were fighting to establish Impressionism in the years between 1890 and 1910. In their eyes artistic quality could only be found in the so called painterly values, therefore the art history of the 19th century was reduced to Realism , Impressionism and Post-Impressionism. This view helped to bring France into a position of absolute hegemony. The evaluation of art from other nations, was seen almost without exception in comparison to its resemblence to French art, especially Realism and Impressionism. Therefore the "modernist" view remained prominent in the art historical writings about the 19th century for decades. The process of revision already mentioned, only began in the sixties and seventies and brought with it a new evaluation and rediscovery of two movements, which existed simultaneously along with Impressionism and Post-Impressionism, that is Symbolism and Art Nouveau. It also brought about new interest in the art of the "Salon" and Academies which was disregarded by "modernist" historical writing. It would be going too far to explain the history of this new discovery and reevaluation of 19th century art, since it is possible to follow this theme through an already existing range of various publications (3).

A book which deserves mention here for the special role it played in this process of revision, is Werner Hofmanns study "Das Irdische Paradies", published in 1960 - a book which was a major breakthrough, because it radically left behind the "modernist"art historical viewpoint and started to deal with the contents, that is motif and iconography of 19th century art. With this point of view the non-realistic and non-impressionistic art of the second half of the century began to be looked upon, all of a sudden , with greater art historical relevance. The iconographical stance namely brought the art work of the 19th century together again with its social context, from which "modernist"art historical writings had carefully disected it, by only concentrating on the formal aspect of art work. The "modernist" art historical writings of the period after 1900, the writings of Meyer-Graefe, Scheffler, Richard Hamann or Roger Fry, just to mention a few of the most important names, not only left their mark on our view of the 19th century for decades, but also had its impact on our perception of 20th century art. They created a historiography which understood the art of our century almost exclusively from a standpoint of stylistic innovation. This led to an art history of the 20th century, being an art history of the "avant-garde" whereby all of the artists who were creating an always new and never before existing style were seen as the "avant-garde".

Only the avant-garde or moreover the various successive or simultaneous avant-garde movements are important for "modernist" critics and art historians. Whoever was not participant in creating the newest style of his time, that is whoever wasn't a member of the avant-garde, had no art historical value for the "modernists" and was considered part of the"arrière-garde" and ridiculed as a "pompier". Even those artists who were dedicated to avant-gardism, but were not leaders in the creation of the new style, were automatically considered as being inferior. They were suspected of being undistinguished followers.

This one-sided and exclusive vision unquestionably led to a strong separation of the art world into centers and peripheries. Only those places, where the avant-garde had just completed its creation of style were considered to be centers, of course only for the duration of its creative period. Meanwhile, the rest of the world was considered to be on the periphery or as a land of imitators in the best case , if not even as a land of the arrière-garde. The "modernist" art historical writing of the 19th century only knew of one center: Paris. In the "modernist" view of 20th century art the centers are changing both rapidly and consecutively, which of course is something new. The centers for "modernist" art history of the 20th century are Paris of Fauvism, Paris of Cubism, Germany of Expressionism, Italy of Futurism, and Russia of Constructivism. Furthermore Zürich, New York, Cologne and Berlin as the capitals of Dadaism, Holland of the "Stijl", Germany of the "Bauhaus", Paris of Surrealism, Paris of the "Informel", New York of Abstract Expressionism, of Pop Art and Minimal Art and so on. My list lays no claim to being complete, its purpose is only to clarify the principle, which is the distinction between center and periphery. Since only the art of the avant-garde, the art of the centers is important for him, the "modernist" art historian is able to distinguish without doubt between "interesting" and "uninteresting" art, the only interesting being the art of avant-garde, the art of the centers.

The "modernist" vision of 20th century art whose foundation was laid between the wars , reached its climax between 1945 and 1960 and was only sporadically forgotten about in the sixties. For instance in Will Grohmann's book "Art in Our Time", published in 1966, which deviates from the center-periphery theory and describes the art of the post-war era in 16 different essays, organized by countries, and written by various authors. H.H-Arnason used a similar approach in his "History of Modern Art" of 1969, at least concerning art after 1950.Finally organized by countries as well are volumes 3 and 4 of Michel Ragon's and Michel Seuphor's 4 volume series "L'Art Abstrait", published in 1971-73.

Other important impulses to the revision of the "modernist" view of 20th century art were given by exhibitions, such as "Les Réalismes 1919-1939" at the Centre Pompidou, in Paris in 1981 and "Annitrenta" in Milan, an attempt to represent the art and culture of Italy during the 1930s in its entirety. Through these exhibitions which tended to surpass the exclusive alignment towards avantgardism, an interesting segment of the non-avantgardist art became visible.

This revision of the "modernist" viewpoint concerning art of the 19th and mostly 20th century, how it slowly began in the sixties and became more clearly defined in the seventies is the background which led to the formation of the AICARC-Bulletin. The discomfort experienced by various prominent AICA-members, who were facing a certain outgrowth of "modernist" art critic and art historical writing, was a direct catalyst. Among others Giulio Carlo Argan, Hans Jaffé, Juliusz Starzynski, Pierre Francastel, René Berger and Sven Sandström belonged to this group organzied in the so called Archives Commission of the International Association of Art Critics. They were all worried about a tendancy towards mystification, which had become increasingly more apparent in art criticism as well as in art historical writing dealing with 20th century art. They strived to oppose this tendency with a sober, factually correct historical writing. Therefore, as a result of their discussions, which had already begun in the sixties, the AICARC-Bulletin was founded in 1974. Professor Sandström took on the editorship for the following 9 years. Behind Sandströms efforts for the AICARC-Bulletin stood a conviction, worked out by the Archive commission that an espansion of the rudimentary documentary infrastructure of that time was an urgent and preeminant necessity in order to further a better founded and more objective historical writing in the field of 20th century art. Therefore, under Professor Sandströms guidance the Bulletin concentrated on reporting on established or newly founded documentation centers and archives for modern and contemporary art and on questions pertaining to modern archive-technology, especially the use of computers, micro-fiches and video-disks.

In 1983 when I took over the editorship of the AICARC-Bulletin from Professor Sandström, the revision of the "modernist" attitude of 19th and 20th century art had already taken a more defined form. This caused me to change the editorial concept. The experience I had acquired by organizing the "documentation center" for modern and contemporary Swiss art and the participation in the preparatory work for an exhibition on the "1930s in Switzerland" for the Kunsthaus Zürich in 1981 were essential in this context. Thereby ,it became evident that the systematic documentation of 20th century art led to a new more comprehensive view of Swiss art history of our century, a view which is considerably different from the "modernist" one. For lack of a better term at the moment, one could describe this new documentary view as "post-modernist". Logically that brought up the question of how 20th century art history of other countries or international art history would appear in this "documentary" or "post-modernist" view. It was this question which guided me in the formulation of a new concept for the AICARC-Bulletin. To this must also be added that my predecessor Sven Sandström played an important role in determining this new concept, which was worked out in numerous long discussions with him.

Together with the change of the editorship which took place at the beginning of 1983, also came a change in the editorial address. The editorial headquaters moved from the University of Lund to the Swiss Institute for Art Research in Zürich, where I am working, and without whose generous support AICARC could not be published in this way. As before, AICARC appears twice a year at unregular intervals. Each number is devoted to one specific theme which is not as it was before. There are basically two different types of issues, for which until now no satisfactory terms have been found. One could call the first type a "geographical issue" and the second a "theoretical" one. The "geographical" issue usually focuses on one country or region of the world. Up to now three such "geographic" issues have appeared, namely one on Scandinavia , one on Latin-America and one on Greece. At the end of this month an issue will be coming out on Belgium and for next year an issue on Portugal is planned. By the way, the selection of those specific countries dealt with is not made by the editor,but rather is determined by the activity of the AICA. The topic of a "geographical" issue is always the country in which the annual congress of the AICA takes place.

AICARC is a publication of the AICA and can only be realized in its present form because the Editor can count on the competence and organizational support provided for by the national sections of the AICA. In this context, the support from the guest editor of the specific country is of special importance. Generally only renowned specialists, who are usually members of the AICA from the chosen country, are writing for the "geographical" issues.

As mentioned above, besides the "geographical" issues. my editorial concept provides for so called "theoretical" issues. The main concern of these issues is to formulate the consequences of the "documentary" approach to art in the 20th century. That is the "theoretical" issues deal with the definition of the"post-modernist" history of art and with the categories and criteria of a "post-modernist" criticism. This line of AICARC's activity is still in it's initial stages.

Just recently the first of the planned "theoretical" issues has appeared entitled "Automation takes Command: Art History in the Age of Computers". Essentially,it is an inquiry into the question of how the use of computers is changing the field of art history, its questions and methods of research. Having made mention of this, it is evident why AICARC has taken on this theme. The computer means an incredible increase in the possibilities of scientific documentation and therefore is an outstanding instrument for that documentary approach to art history of the 19th and 20th century, to which AICARC is bound. In my opinion the use of the computer in the field of Art history will reinforce the "documentary view" on the art work of the 19th and 20th century. Therefore, in the coming year AICARC will release another issue regarding the theme "Art History in the Age of Computers" which will be specifically dedicated to the use of the computer in Art historical research .

A further issue of the "theoretical" type is being planned,

with the working title "Towards a Post-modernist View of Modern Art",which will be devoted to the ongoing revision of "modernist" art historical writing and to the description of post-modernist art criticism.
This is the already realized or prospective program of the AICARC-Bulletin. I hope that I have succeeded in making clear to you to what extent AICARC's activities fit into the framework in the actual situation of research in the field of art history of the 20th century, a situation which is characterized by the revision of the "modernist" view. AICARC would like to further the "documentary" approach which belongs unquestionably to this actual position of research. It does this less through "theoretical" treaties as through a systematic incorporation of those artistic developments, which appeared and still appear to be uninteresting for "modernist" art history and art critique. Consequently, for AICARC there are no "uninteresting" countries and no "uninteresting" styles of existing art. The "post-modernist" view will not only incorporate non-avantgardist art, but will also help the avant-garde to be seen in a new perspective.

The "post-modernist" view will namely surpass the absoluteness of a "stylistic" approach and will connect the art of the 20th century - that is avant-garde as well as non-avant-garde - with its diverse publics.

Therefore,it will end that isolation of the art from its social context, which was so very significant for the "modernist" point of view. In this revisionary process, numerous new areas of research are opening up, not only in the field of the social history of modern art work, but also the inexcusably neglected field of iconography as well. Iconography is by far not so impenetrable as the formalist view points of the "modernists" would have liked us to believe. Also, another inextricable dilemma of the "modernist" view will be the starting point for new research, I am talking about the non-avantgardistic work periods of the avantgardists, specifically about the late works of such artists as Picasso, for example.The "post-modernist" view of 19th and 20th century art history, still in "statu nascendi", can only grow out of the "documentary approach" that is from a broadened and deepened study of the sources and documents. The archives and documentation centers play an important role in this research process: they have to supply the researcher with the necessary sources and documents. That means that the documentalist must have an inkling of the needs of research and have an idea of what researchers will be looking for in the future. To be able to do this , he has to follow the research process with the greatest attention and probably the easiest is,if he himself is involved in it.

Documentation and research belong together. Without documentation there is no research , without research, the documentalist doesn't know which documents he should collect. Without research there is no emergence of new ideas in the art history of the 19th and 20th century. Also without this new, "post-modernist" view of the past, there isn't a"post-modernist" view of contemporary art. Finally, that is probably the main reason why the International Association of Art Critics in just the last few years has been striving towards the documentation of modern and contemporary art. Beginning in the sixties contemporary artists increasingly called into question the criteria and categories of art critique,which has brought about a revision of its fundamental principles - principles which were above all derivative of modernism , whose history has to be studied now in order to recognize its limitations and to be able to explain what "post-modernism" is. Nevertheless, taking into consideration the actual process of revision , it can be said, that not only does art critique benefit from art history, but also that art history benefits from art critique.There is no art history without value judgments - and these are not emerging from the research process itself. As the "modernist" view once emerged from the critical discussion of impressionism, so the "post-modernist" view probably has its origin in the events of contemporary art. The impulse for the revision of "modernist" art history has more than likely emerged from the contemporary art experience or simply from the present and it is from this experience that the values and categories of a new art historical view will emerge as well. The so-called "Post-modernism" might reveal itself as an intermediate stage and as a prelude to future developments as "Post-impressionism" once did.

I thank you for your attention.

NOTES

(1). H.J.Heusser: A Portrait of Sven Sandström, in: AICARC 1/1983, p. 4 ff.

(2). For a definition of these terms see: Philip Pacey: AICARC and the IFLA Section of Art Libraries: an agenda for cooperation, in AICARC 2/1983, p.26 ff.

(3). See, among others: Kirk Varnedoe: Revision, re-vision, re:vision. The status of Impressionism. in: Arts Magazine, Nov.1974,p.68 ff. , and Irving Sandler: Modernism, Revisionism, Pluralism, and Post-Modernism, in: Art Journal, Fall/Winter 1980, p.345 ff.
A survey on the history of this revision is given by Lukas Gloor, Assistant to the Director, Swiss Institute for Art Research, in his dissertation: "Von Böcklin zu Cézanne - Die Rezeption des französischen Impressionismus in der deutschen Schweiz", 1984 (not yet published).

(4). For the history of AICARC see: H.J.Heusser: A Portrait of Sven Sandström, AICARC 1/1983, p.5.

(5). Kunsthaus Zürich: Dreissiger Jahre Schweiz - Ein Jahrzehnt im Widerspruch, Zürich 1981/82 (with detailed catalogue).

(6). See also: H.J.Heusser: Heimatsehnsucht und Katastrophenangst. Sozio-psychologische Aspekte der schweizerischen Malerei der dreissiger Jahre, in: exhibition catalogue "Dreissiger Jahre Schweiz..." p.278 ff (see note 5).

(7). See also: Kirk Varnedoe: Revisionism Revisted, in: Art Journal, Fall/Winter 1980, p.348 ff.

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ARCHITECTURAL DRAWINGS

An automated indexing and retrieval system

by

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PROLOGUE

"What is the use of a book," thought Alice, "without pictures or conversations?"

These words from Alice in Wonderland form a suitable framework for the description of my project. For it is an attempt to expand an already existing database of information about books with information about pictures (specifically drawings), having some of this information conveyed in pictures, or rather images, and the whole to be conversational, or to use the more appropriate term, interactive.

INTRODUCTION

This paper describes a project currently underway at the Avery Architectural and Fine Arts Library for the creation of a computerized catalogue of its architectural drawings incorporating a graphic data element through the use of a videodisc. The project has received funding by the Mellon Foundation and the National Endowment for the Humanities. It officially began in September 1985 and it is to have approximately 3 years duration. In this time we propose to process approximately 45,000 drawings which are expected to generate approximately 6,500 textual records linked to 45,000 images on videodisc. Other goals of the project are to provide for the preservation of the drawings along with increased access to their contents, by avoiding the use of the originals for purposes of selection, and to provide for a prototypical application of emerging national standards for the cataloguing of graphic materials.

The end product is meant to be a workstation composed of a keyboard, a videodisc player and two screens, where a scholar can look for all the drawings of a particular architect or only for those of his buildings in California, for instance, and be able to see the descriptive verbal records in one screen and an image of each drawing on the other. The user will be able to scan either the records or the images on a one by one basis, and find the corresponding information on the other screen.

THE COLLECTION

Avery Library was founded in 1889 through the generosity of Mr. And Mrs. Samuel Putnam Avery in memory of their son, Henry Ogden Avery, who died before fulfilling the promise of a brilliant architectural career. The Averys decided to honor their son's memory by donating young Henry's library and personal papers with a handsome endowment for the creation of a library that would seek to satisfy the needs of students, practitioners and historians of architecture within the structure of Columbia University.

Among Henry Avery's papers were, of course, his own architectural drawings.

Today the collections of the Avery Architectural and Fine Arts Library consist of some 150,000 printed volumes, over 2,000 journal subscriptions and approximately 100,000 architectural drawings, and is considered as the preeminent architectural library in the American continent.

The collection is particularly strong in American drawings of the 19th and 20th centuries, and there is a special emphasis on the documentation of New York buildings and New York architects.

CATALOGUING

Like many libraries that began in the 19th century, and many specialized libraries till today, Avery developed its own cataloguing and classification schemes. In the early 1930's the cataloguing was expanded with the creation of analytic entries for articles on architecture found in the periodicals received by the library. During the last decade computerization has been introduced to the Columbia University Libraries, and to Avery in particular, through the Research Libraries Information Network (RLIN), and it is beginning to change the ways our users seek information and receive answers to their questions.

For instance, the Avery Index to Architectural Periodicals exists only online since 1979. The Avery Index became an operating program of the J.P. Getty Trust's Art History Information Program in the fall of 1983. Thanks to the generous support of the Trust we have been able to expand the size of the database and to staff a terminal at the Reference Desk so that a student or researcher can ask for all recent articles about skyscrapers in New York City, or about the Parc de la Villete in Paris, or about the work of the Portuguese architect Alvaro Siza Vieira, or about new museum construction in Germany, and receive, within seconds, a printout with references to periodical articles published throughout the world since 1979.

On the other hand, the same computerized network is being used for the cataloguing of books primarily as the generator of cards to be filed in our card catalogue. And for this reason we have found it necessary to maintain the costly practice of assigning a double set of subject headings to the records created on the computer: one set, following the Library of Congress subject headings, in order to contribute a full standard record to the shared database of RLIN (the Research Libraries Information Network); another following Avery's own headings for the generation of printed cards to be filed in the catalogue. An online patron access catalog is scheduled for installation at the Columbia Libraries sometime during this next year. In preparation for that we have begun conversion of records for books catalogued before 1980 to machine readable form. When online access to all or most of our book records becomes an operational reality we will stop the double subject headings.

Access to our drawings has been primarily through a small file containing cards describing each of our collections and their provenance--one card per group or collection, occasionally one card for a specially significant single drawing; then through the inventories and finding aids prepared for some of the collections; last but not least information about the drawings is retrievable through the thorough knowledge of the collection amassed in the head of our curator, Janet Parks, who can direct researchers to those collections where they are most likely to find single dwellings, or travel sketches, or beautiful renderings, or whatever it is they are seeking.

I share these things with you because I think it is important to remember that where we are dealing with living collections of any size or significance, we seldom have the luxury of starting over, tabula rasa, at the introduction of every new technology. Instead we find that we must expend energy and resources in maintaining existing structures for information storage and retrieval as we seek to supplant them with the promise of vastly improved systems.

DEVELOPMENT OF STANDARDS AND NETWORKS

The growing national and international networks and systems of computerized information on the bibliographic description and location of books are being increasingly expanded with the incorporation of bibliographic information on documents in other formats such as films, phonorecords, and musical scores.

In our enthusiasm for these expanded horizons for the sharing of and access to information, most librarians tend to forget that the initial impetus for the development of these wonderful new tools was a mundane and prosaic notion that cataloguing costs could be curtailed. This notion was based on the premise that since books were printed in large editions many libraries were buying and cataloguing the same book, and that if some libraries could purchase and copy the cataloguing done by others, their costs would be reduced. In the United States the first practical implementation of this notion was the sale and distribution of printed catalogue cards from the Library of Congress. From there the first massive application of computerization utilized the computer primarily as a faster and more sophisticated way of duplicating cards. The discovery that the databases created for "copy-cataloguing" could also be used to increase the speed and efficiency of interlibrary loans and further that a shared bibliographic database offered opportunities for shared collection development, thereby realizing further savings, were all secondary by-products.

On the way to these goals that I have called secondary, we have discovered that the anticipated savings are not as great as expected, for some of the costs have been transferred: it may cost less to copy a cataloguing record, but it costs a great deal more to create an original record that meets the complex and ever changing standards of adequacy.

Only now are we beginning to realize and reap the fruit of a third set of goals that in my opinion fully justify the lack of dramatic savings in large and specialized research libraries, and that is the vastly increased availability of information to users through online access and the imminent possibility of offering that access from the comforts of home through the use of a personal computer linked through a telephone line to a library's online catalogue.

There has been no economic incentive for the development of standards in the cataloguing of archival and original materials. By definition these materials are unique and, although there are a number of broadly shared conventions and practices, each collection and each repository has been able to cling to notions of "special needs" that justify "special practices" and thus have precluded standardization for a much longer time than has been the case in libraries.

The versatility of the machine readable cataloguing formats (hereinafter referred to as MARC) created for the computerized bibliographic description of books and the extraordinary broadening of access provided by shared databases and telecommunications lines constitute a compelling background for the development of the standards for the cataloguing of archival, manuscript and graphic original materials along similar lines. This has been recognized in this country through the preparation of manuals that expand the scanty provisions for the cataloguing of special materials included in the second edition of the Anglo-American Cataloguing Rules, the first internationally accepted set of rules for cataloguing in the English language. Two of these special manuals have already been produced, one for the description of Archives, personal papers and manuscripts, and one for Graphic materials.

ARCHITECTURAL DRAWINGS

Architectural drawings somehow partake of all these categories: they are archival manuscripts, and indeed some libraries have started creating records for architectural drawings in the MARC format for Archival and Manuscript Control (AMC-MARC). They are graphic materials and thus the rules developed and codified by Betsy Betz can be applied, although some refinements need to be introduced: for instance, Graphic Materials would not consider "original" any drawing done with "mechanical means" yet we all know of many "mechanically" produced original architectural drawings. Finally, it can be said that, like books, architectural drawings can be said to be "published" in multiple copies (as is the case with blueprints and working drawings) with the likelihood of finding the exact same set of drawings in more than one repository (one as part of the architect's papers, another from the building owner's papers, another from the construction company, etc.); also for 20th century drawings certain conventions about title blocks and numbering of the sets and subsets can be said today to transcend national boundaries, not unlike the conventions for the formatting of title pages in books.

Thus the field is ripe for the development and testing of standards for computerized cataloguing of architectural drawings. Significant work in this direction is being carried out by ADAG (the Architectural Drawings Advisory Group). This is a group convened by Henry Millon of the Center for Advanced Studies in the Visual Arts at the National Gallery of Art as a special program of the J. Paul Getty Trust Art History Information Program. For the past two years a group of museum curators, art historians, archivists and librarians, all of whom are entrusted with or have interest in large repositories of architectural drawings, have been meeting regularly in Washington. The group is primarily Anglo-Americo-Canadian, although they have been joined from time to time by distinguished guests from various otherEuropean countries (Italy, France, Germany, Austria). A set of solid principles for the cataloguing of architectural drawings is beginning to emerge through consensus from the work of this group.

VIDEODISC AND THE IMAGE

Finally, there is another technological innovation that in my opinion makes this a fruitful moment for the development of cataloguing standards for architectural drawings. The opportunity to incorporate an image as a graphic data element in a computerized information system adds a new dimension to the development of shared cataloguing; for having access to an image makes for possibly meaningful remote consultation of an architectural database by scholars and students.

Optical disks, videodiscs, laser discs; known by a variety of names, this newest technology has received wide publicity and a number of interesting projects have begun to make use of it in a variety of ways. Unfortunately, to quote a recent report, "widespread publicity is not necessarily synonymous with useful information . . . [and this] technology is widely assumed to be better developed than it is, especially by upper-level managers who have only a passing familiarity with information processing systems and do not understand the complexities associated with document storage and retrieval." (Saffady)

For the purpose of this project we intend to use a state of the art laser encoded analog videodisc. By this I mean a platter-shaped recording surface, similar in size and shape to a 12 inch phonograph record, on which video images have been recorded by means of a laser beam that alters the light reflectance properties of the surface of the disc. Up to 54,000 frames or images can be encoded on each side of a videodisc. These images can then be read by a laser beam that provides random access to each frame within a few seconds. Because the beam does not touch the disc, which is protected with a plastic coating, there is virtually no wear and tear and thus no image degradation through use.

Most of the applications with which I am familiar have used this type of videodisc as an archive of surrogate images which are then in need of being indexed. I propose instead to use the image as a graphic data element in the information retrieval system, as one more access point to the information about drawings in our collection and, eventually, on other collections.

The textual and the graphic information displayed in parallel screens can be manipulated by the user through the same keyboard thus allowing the same user to "browse" through the contents of the collection. This has the additional advantage of contributing to the preservation of the originals, many of them fragile and difficult to handle because of their size. Preservation of the originals, concomitant with enhanced access to their content, is thus a secondary goal of the project. To this end we propose to create 35 mm. color transparencies of each drawing. These images will be used for premastering of the videodisc and afterwards will be kept in a safe storage place. In case other technologies, such as digital optical disk, become more feasible in the near future, the slides can be used for a new mastering process without need to disturb the originals.

THE CATALOGUING SYSTEM

The textual records will be created in RLIN, where, as I mentioned above, Avery Library is already creating cataloguing and acquisition records for its book collections and also the analytic records for periodical articles that constitute the Avery Index to Architectural Periodicals.

RLIN is an automated information system created to support the programs of the Research Libraries Group. This is an organization owned and operated by over 30 research libraries in the United States. Today RLIN's database contains close to 20 million bibliographic records for books, for serial titles, for phonorecords, for films, for maps, for musical scores, and for archival and manuscript collections. In addition RLIN contains several special databases, among them the Avery Index to Architectural Periodicals already mentioned.

RLIN, like other large bibliographic information networks, uses the MARC formats for communication, and it offers sophisticated, flexible access to records through twenty "general" and eleven local indexes. Commands and indexes use natural language and indexes can be combined using the "Boolean" operators "and", "not" and "or."

Search results can be displayed in a variety of formats, from the brief MULtiple display chosen automatically whenever a search retrieves more than a single record, through various levels of depth that can be chosen by the user, to the FULl display that includes the coding information along with the contents of the record.

Records can be created in RLIN in four different modes: "Production," "saved," "demonstration" or "temporary," depending on what kind of output and or indexing is desired by the creator. The records for our architectural drawings will be created so as to produce tapes. These tapes will then be offered at cost to anyone wishing to mount them on their own system, thus making the results of the project available beyond the confines of RLIN. Printed lists can also be generated through the RLIN report system and be made available at cost.

RLIN supports all the US/MARC formats promulgated by the Library of Congress MARC Development Office, and it is currently completing software necessary for the support of the new Visual Materials format. We have been working with members of RLIN's development division to determine the structure of a videodisc image address number and its logical position within the structure of a MARC record in order to achieve the desired results given a variety of searching possibilities.

For instance, I said above that we expect to generate approximately 6,500 textual records for 45,000 images, that means that we have to provide for different relationships between textual record and images; sometimes it will be one to one, at other times it will be one record to several images (the complete set of working drawings for a particular building). The link to the image will be made through what is known as the "address" on the videodisc. This can be merely a 6 digit number, from 000001 to 54000 that serves to locate any image at random within each face of the videodisc. We are trying to create a number that accounts for a future possibility of having a record in the database refer to an image that can be found on either face (A or B) of one of a number of videodiscs representing images in one of a number of collections of any number of institutions; so we will end up with a rather longer and more complex number for each image address.

In addition to a structure and communications format we need contents and cataloguing rules for filling in the contents of the textual or bibliographic record. We will be using the Anglo-American Cataloguing Rules as expanded by Graphic materials: rules for describing original items and historical collections, and we will be working with the Library of Congress (both its Descriptive Cataloguing Division and its Prints and Photographs Division) and with the ADAG group, in refining these rules for the accommodation of architectural drawings.

As an example we prepared a paper on problems surrounding the choice of main entry for architectural drawings. This paper was discussed at the last meeting of ADAG in May and we are now preparing a formal request to the Library of Congress for a "rule interpretion" based on those discussions.

SUBJECT AND NAME AUTHORITIES

Rules are subject to interpretation, and different interpretations yield different results. Thus it is desirable, in order to ensure consistency, to accept certain authorities for the form of names that are to be used as access points to the records. These are the names of individual architects and architectural firms, the names of buildings and structures, and occasionally the names of building owners, patrons or other related names. RLIN currently supports search only access to the name authority database of the Library of Congress, and whenever we find that a name has already been established in it we will accept it in that form. We are also considering the possibility of becoming a contributor to NACO (the Name Authority Cooperative Project). Finally, we have currently begun working with Betsy

Betz, the cataloguing specialist in the Library of Congress Prints and Photographs Division, on the development of an authority database for names of buildings.

As I mentioned above we currently do not have topical subject access to our drawings collection, and we rely on the curator's memory for such access. For this project we are proposing to use the terminology currently under development by the Art and Architecture Thesaurus to provide topical subject access points to the bibliographic records for drawings.

CONCLUSIONS

In summary we are proposing to create a database of information on a select group of architectural drawings at the Avery Architectural and Fine Arts Library, incorporating a videodisc image as a graphic data element.

The bibliographic records will be created in the Research Libraries Information Network using the newly modified MARC format for Visual Materials. We will follow the Anglo-American Cataloguing Rules, 2nd edition as expanded by Graphic materials; we will use the Library of Congress Name Authorities for the establishment of proper and geographic names, and the Art and Architecture Thesaurus for topical subject headings.

Once the project is completed the results will be available in a variety of ways: the bibiographic records will be available on RLIN not only to all RLIN participants (over 50 institutions) but also to anyone willing to open a search-only account. Copies of the videodisc and of the interface software will be made available at cost. In addition the records will also be made available at cost either as electronic tape for mounting in other computers or in printed format, using the RLIN report system.

Our goal is to achieve increased access with increased preservation to our own collection, and, more importantly, to develop a prototypical application of emerging national standards in the hope that other institutions and repositories will begin to make available their architectural drawings in shared databases so that access to this important source of information becomes as easy for the scholar as access to published books in libraries is today.

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Art Libraries for the People

by

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ART LIBRARIES FOR THE PEOPLE CLIVE PHILLPOT

The goal of universal availability of art information and art publications through libraries seems to me to be an essential one for art librarians, however utopian its fulfillment might appear.[1] It might be said that those of us who have felt the need for certain forms of association, whether local, national, regional or international, have been motivated by such a goal. Indeed I would go further and suggest that we also share certain fundamental beliefs which are implicit in this goal and in our past and present practices. I would like to state what some of these beliefs might be in the hope that although we might differ in the degree to which we hold to them, we might, through discussion, come to affirm them more positively, and have them inform our practice more overtly.

The first, and essential, belief for us as art librarians is a belief in the intrinsic value and the power both of art and of reading - whether reading words or reading images. Simply by drawing upon our own experience we can surely verify the actuality that art and reading can have a beneficial influence upon us, and can sometimes even change one's life. If we recognise the social and individual value of art and of reading, we will surely invest our day to day work with greater meaning.

A second essential belief that couples with this one, is the belief that publications are for use. Some of you will recognise these words as a mild paraphrase of the statement "books are for use", which is the first of the five laws of library science put forward by the Indian librarian S. R. Ranganathan.[2] This simple, incontestable, concept might be considered self-evident, but, as Ranganathan pointed out, if the implications of the axiom are fully realized "the final effect ... is revolution."[3] If every art publication is to fulfil its potential for use then we will have to rethink just about every aspect of art librarianship, and expand the present parameters of library science. In the process we should more closely approach our goal of universal availability.

In addition, a third belief, that we are citizens of the world, that art and art publications can transcend both man-made and natural boundaries, must surely inform our practice as much as the two previously stated beliefs. Our day to day experience of working in an art library, however specialized, continually reaffirms that our subject cannot be confined within the narrow limits of race, class, creed or country. Art itself is the more powerful for its inclusiveness, and for the way in which it holds contraries in suspension. But to say that we believe in one world is not to suggest that this world is in balance. It is quite clear that even if we could agree upon a definition of art that reflected every culture, the world's art publications would still be hopelessly skewed towards the art of a minority.

If these three beliefs are taken as our starting point, that art and reading are of the greatest importance for people, that publications exist to be used, and that we are concerned with the art and the people of the world, then we can begin to explore how effectively they are manifested in our practice, and how far we are from the goal of universal availability of art publications.

Before we can discuss the accessibility of an art library, considered in isolation, and the availability of its collection, we should make ourselves aware of the degree of success with which a library is meeting the demands of present users, and the extent to which present users represent the full range of potential users of the art library. We should also remember that the very term "art library" tends to be exclusive, to predetermine certain uses, and to discourage others. Even if we are less than imaginative and restrict our attention to the degree to which art libraries satisfy the art-oriented users of today, we should not fool ourselves into thinking that we are successful in meeting the demands made upon the library, when this success is due to the low expectations of present users. Above all we should consider who is not using the library - and why? Do our users include both the young and the old? Do our users include both the poor and the rich? Do our users include both men and women? Do our users include both the poorly educated and the well educated? Are our users white, black, brown, yellow?

Rather than attempt to discuss the entire spectrum of factors which impinge upon accessibility and availability - all the way from ramps for the handicapped to the convenience of opening hours - I wish to explore just a few topics here. One of the first problems confronting a user is the need to establish whether or not a sought publication is in the collection of a library, and consequently how it has been indexed. It is inevitable that the indexes to our collections ignore more facets of the contents of publications than they record; but they can also conceal as much as they reveal. When a user seeking a specific publication receives a negative answer to their search, this does not necessarily mean that the item is not in the collection, merely that the user, in anticipating how the publication has been indexed, has guessed wrong.

But the problems of the user who knows of the existence of a specific publication pale into insignificance compared with the problems of users who wish to find out what has been published on a specific topic. Their first problem is to match their language with the artificial language of the library's index. A further problem is that the contents of even a substantial publication are invariably condensed to a mere handful of indexing terms. If one were to compare the terms by which a publication is represented in the index of a collection, with those that exist in even a brief index appended to the contents of a single publication, the enormity of the problem of matching the user's requirements to relevant publications will be apparent. Furthermore, if one considers the inadequacies of indexes to single publications in pinning down the information, and particularly the ideas, contained in them, the problem is magnified yet again. The appropriate publications may therefore be available in theory, but irretrievable in practice.

Since present indexes generally use artificial languages to provide access to publications, and since the indexing terms are inadequate to satisfy the fullest exploitation of the collection, it is essential that the arrangement of the collection is helpful and that it is susceptible to browsing. Closed access art libraries seriously inhibit the optimum use of their collections, even with regard to present types of use, and kinds of user. If one considers that people, particularly imaginative people, in whatever context they work, are not always able to articulate precisely what they are looking for until they find it, then real obstacles to the satisfaction of their needs are being created by denying them the possibility of examining the publications which comprise a collection, whether systematically or randomly, in their entirety. Furthermore, both the value and the utility of publications are being denied.

Another crucial factor affecting the accessibility and availability of the art library collection is the role of the library staff as intermediaries between users and the publications that they seek. If an art librarian does not share the beliefs underlying universal availability which have already been outlined; if an art librarian does not accept Ranganathan's second, third, and fourth laws: that "every person [should find] his or her book"[4], that "every book [should find] its reader"[5], and that we should "save the time of the reader"[6]; if an art librarian is consciously or unconsciously elitist; if an art librarian is consciously or unconsciously racist, ageist, or sexist; then they are capable of misusing the complicated apparatus of the art library to deny the value and utility of the collection, and to impede the legitimate needs of users.

We should not forget that as art librarians we are ourselves privileged. We understand the arcane languages and practices of the library profession. We know how to find out which collections might contain particular art publications. We know the rights of the user better than they know them themselves. We know how to use the system. But users need all the help that they can get; our expertise is not for our benefit, it is for the benefit of our users, all our users. Too often we do not put the totality of this expertise at the service of users.

While no art library's collection is being exploited to the full, it is also true that no art library's collection can satisfy all the requests made upon it for publications and information. There is no such thing as a complete collection. Whether or not it is more characteristic of the literature of art, than of most other disciplines, it is a fact that no one art library possesses the totality of art publications, even within its own terms or parameters. No art library is self sufficient. Even encyclopaedic art libraries can never encompass the whole range of art; in just the area where they might be expected to be adequate there frequently exists another specialized collection or library elsewhere that either deals with a subject in greater depth, or is a significant complement to the first library.

The essential corollary of incompleteness is that all libraries are interdependent; not only the libraries of one city, or one country, or one region, but all libraries. Every art library, regardless of its aims, its intended users, or its size, fits into a larger pattern. It is likely that even the smallest and least specialized art library contains some publication not available elsewhere; but even were this not the case, the particular conjunction of publications at any one place makes that art library different and worthwhile in a larger scheme of things. Once it is acknowledged that no art library can stand alone, and that every art library has a greater or lesser role in the provision of art publications on a world-wide scale, then any next step involves cooperation.

The idea and the actuality of cooperation between libraries is so familiar that it is taken for granted; it is an entrenched element of library practice. It is also an essential prerequisite to the universal availability of information. And yet the fact that art libraries the world over - regardless of who holds their purse strings, or whether they are public, academic, museum, or specialized libraries - work together for mutual aid, is quite astonishing. Library cooperation at its most developed could be put forward as a working model for peaceful international progress towards world mutualism.

While it is satisfying that cooperation between art libraries is well established, we have hardly begun to pursue the ramifications of the concept; just as the full realization of the simple idea that "books are for use" is revolutionary, so too would be the impact of wide-ranging cooperation world-wide.

Of the many facets of cooperation I will discuss only two: the ability of a user to consult a secondary library when their primary library cannot supply a publication, and the ability of the user's primary library to borrow from a secondary library a publication that they cannot themselves supply. These two elementary procedures are not only means for fulfilling the second and third laws of Ranganathan: that every user shall find their publication, and that every publication shall find its user, but also fundamental steps towards acheiving universal availability. Yet in art libraries these procedures are neither universally realized nor well-developed; indeed one could say that their progress is actually impeded on a wide scale. Many art libraries erect barriers to personal access by potential users that can only be considered elitist. Unimaginative and limiting criteria for access, including the ability to pay for the privilege, keep potential users out of the only collections that can satisfy their needs.

Although the practice of subsidizing users to travel long distances to consult publications is not unknown, geographical,and consequently financial,constraints tend to discourage this activity in all but a miniscule percentage of cases. Furthermore, since users are debarred even from many of the art libraries that exist in their own locality, to encourage them to travel further afield - given the present state of art library cooperation and the number of art libraries with ungenerous access policies - would be an irresponsible and profligate act.

The converse of allowing a user to travel to a distant publication, is allowing a publication to travel to a distant user. Once it is acknowledged that no art library is self sufficient, borrowing publications from other libraries becomes one solution to obtaining for a user the publication that they seek. However, this presupposes a mutuality in cooperation; that is, recognition of the necessity not only to borrow - which is, after all, no more than a form of self-interest - but more importantly to lend from a collection.

The further the user is located from a sought publication the more economic it becomes to convey the publication to the user, rather than vice-versa. It seems to me that the greater the distance that a request to borrow has come, the greater the onus on the receiving library to lend the publication. Now it might be considered that the risks involved in lending a publication to a library on the other side of the world might militate against granting a request for a loan. But it is doubtful that an art library in a developed country, for example, would be as sympathetic to that argument when they were seeking to borrow from an under-developed country, as when they were being petitioned instead to lend to such a country. If such prejudice can be discounted, the case for lending a publication to a user in an under-developed country is more compelling perhaps than to any other, for an underdeveloped nation is likely to have an under-developed library system, and probably a dearth of professional librarians. Thus the initiation of a request,and the surmounting of obstacles to the completion of its journey in another nation,suggests both the degree of need of the potential user, and exceptional receptiveness and doggedness on the part of their librarian in seeking to satisfy their need. Surely if we really do believe that reading can significantly affect one's life, if we really do believe that books are for use, and if we really do believe that every reader should be helped to find their book, then we have every reason to do our utmost to satisfy such a request.

Not only do well-endowed nations have an obligation to assist under-developed nations, but large and specialized libraries also have an obligation to lend to small and unspecialized libraries. Thus a request from a high school to a large encyclopaedic art research library should be considered just as sympathetically as any other request. Indeed, because of the greater accumulation of publications in a large art library, the more likely it is that such a library is the principal location in a geographic area for many publications. In the face of such inequities of provision, it seems to me that an art library should provide the widest possible physical access to its collection, and lend from its collection in direct proportion to its size and degree of comprehensiveness. Generous access and lending policies are obligations attendant upon the hoarding of resources.

One of the common justifications used by librarians for withholding access to publications, or for failing to honor their obligation to lend generously, is that they have a duty to preserve certain publications. Preservation is rapidly becoming the watchword of this conservative period. But preservation for whom? We have no idea whether or not a publication will be of value in the future, and yet we are prepared to deny the expressed need of a potential user today.

Ranganathan's fifth law of library science states that: "a library is a growing organism". He goes on to say that "a growing organism takes in new matter, casts off old matter, changes in size and takes new shapes and forms", and that the one thing that has persisted "through all those changes of form has been the vital principle of life. So it is with the library."[7] This passage suggests to me that we should allow some publications to wear out and disappear. They have been well used; they can die in peace. If some publications disintegrate and are lost for ever, is this so disastrous? They once existed in hundreds, even thousands, of copies; they were presumably read by at least as many people; their contents were assimilated in the act of reading; whatever was of value was retained, acted upon, or reconstituted in other publications. Publications are of no consequence in themselves, it is only through use, through reading, that their purpose is fulfilled. If the use of a publication is denied, its value is denied.

It might seem that advanced technology will eventually assist in overcoming all the barriers to access and availability that still inhibit the optimum use of our collections. In the long term this may well be true. For example, the development of facsimile transmission will eventually eliminate much of the need for users to travel to distant publications, and for publications to travel to distant users, whether they are on the opposite side of the street, or the opposite side of the world. But it should be remembered that the divide between those nations that are rich in repositories of art publications and information, and those that are poor, is likely to widen, at least in the short term. The under-developed nations are not only poor in respect of the comprehensiveness and numbers of their libraries, they are also poor in the sense that even if they could afford sophisticated systems and advanced technologies, they might not have the people or the infrastructures to effectively operate and maintain them. What is more, if they do not obtain access to such technologies they may well become still poorer,since, to take just one example, publishers in developed countries are beginning to discontinue some printed products that used to reach under-developed countries, in favor of on-line access.[8]

But the negative effects of advanced technology are also to be found among the developed nations. There is a growing fear that "the market of automated computerized information is developing [in a way] which could definately turn research into an exclusive privilege of the very few."[9]

Fortunately only certain kinds of information can be exclusively imprisoned in databases. Publications, regardless of the physical format in which they appear, whether codex or disc, are generally available as discrete entities and can therefore still be conveyed to the user. We should assist in the development and encourage the use of those technologies that will advance our goal of making art information and art publications universally available, but be wary of developments that will have effects that run counter to our beliefs that all art libraries are inter-related and that we inhabit one world. We should also fight exclusivity whether it operates through individuals, institutions, or associations. The Section of Art Libraries of the International Federation of Library

Associations and Institutions came into being in recognition of the fact that none of us can stand alone. But just as one world can mean the domination of world resources and culture by a few developed nations, so can the progress of the Section of Art Libraries be geared to the needs of a few developed nations and their limited conception of what an art library might be.

In conclusion, I would like to evince some tenets of art librarianship, by blending together the beliefs with which I began this discussion and some of Ranganathan's laws, in the hope that consideration of these principles will not only assist us in judging the merits of our actions, but will also invigorate and improve our practice:

art and reading are beneficial to the people

art publications exist to be used

every person should receive the art publication that they seek

every art publication should be matched with its reader

every art library is a living part of a growing world-wide organism

art libraries are for all the people.

Footnotes:

1. The phrases 'art library', 'art librarian', etc. are used in this text merely as convenient ways of referring to bibliothecal entities pertaining to human visual invention, and should not be taken to imply limited terms of reference. See my earlier text: 'The Social Role of the Art Library'. Art Documentation vol.2, no.6, December 1983, p177, for more on this topic, as well as for discussion of

other concerns which intertwine with those incorporated in the present text.

I would also like to thank Philip Pacey for letting me read his text: 'The Universal Availability of Art Publications: a Global Context', which will also be delivered at the IFLA meeting in Chicago in August 1985. I have benefited from his insights, and they have informed this text.

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